

International Bank Note Society Journal



Currency Notes of the Palestine Currency Board
by
Raphael Dabbah.

See Editor's column, page 2

Volume 44, No. 2, 2005

SPINK

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I.B.N.S. Journal

Volume 44, No. 2, 2005

Editor, Steve Feller

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President's Message

Greetings.

I hope that all of you have had a successful spring and that the coming summer, vacation period, is enjoyed by all.



I have just returned from the Memphis Paper Money Show, and Mike Crabb and the Memphis Coin Club are to be congratulated for putting on their usual fine show. I.B.N.S. thanks all of you. Well, done! It was nice to see many old friends in Memphis and I hope all attendees had a great time. The Society had an Executive Board meeting in conjunction with the show, certain of the Bylaws were revised, amended, and new ones added. They will make supervision, etc. of the Society smoother.

A Nomination Committee was appointed by me for the 2006 election of the Society's Officers. The committee consists of Director Clyde Reedy, Chairman, and directors Joel Shafer and Ludek Vostal as members. I am sure they will do a great job. You will find more information about the upcoming 2006 election elsewhere in this publication and also in the Newsletter.

We have changed the mailing venue for the mailing of I.B.N.S. publications. They are now being mailed from Cedar Rapids, Iowa, supervised by Steve Feller, the Journal editor. There have been some start up problems, but they have been worked out and the Journal/Newsletter, plus other publications should be coming more timely without the past mailing problems, (not with the past mailing crew, but the USPS).

I now wish to thank the past mailing crew of Racine, Wisconsin, USA, for their faithful service over the last 20 years or so. Another well done! here. Many thanks.

The next show will be the Paper Money Congress, put on by the London Chapter of I.B.N.S., to be held in London, England in early October 2005. The exact time will be broadcast to the membership by other means.

That's it for this time. I wish all members the best in all their travels along of road of life. Hope to see many of you there, somewhere.

Bob Brooks
President, I.B.N.S.

Editor's Column



Greetings and happy summer.
I write of a fantastic new book: *Currency Notes of the Palestine Currency Board* by Raphael Dabbah.

Lavish and meticulously produced this will be the definitive book on the topic of these very historical notes. The book earned an award from the Israel Numismatic Society for Best Numismatic Research of 2005. It is fully in color, produced to the highest possible standard, and expertly detailed. The background information on the notes and the currency board goes beyond anything published to date. Every issue is detailed with much previously unpublished material. The book is an absolute must for the serious currency collector and researcher. It sets a new standard for a specialized numismatic book. Additional information may be obtained from the author's excellent website: www.palestinecurrency.com. The book is well worth obtaining.

Another excellent book is described in this magazine. It is Gene Hessler's superb forthcoming volume: *The International Engraver's line*. See page 47 for a book announcement. Gene is a "gentleman and a scholar" in our hobby and is a world expert on currency engravers.

Yet another fantastic book just received by me is *Show me the Money — The Standard Catalog of Motion Picture, Television, Stage and Advertising Prop Money*. This book by Fred Reed is 790 pages of numismatic pleasure.

Memphis was enjoyable as usual. See the minutes of our society meetings printed later in this issue.

Best,

Steve Feller
Editor

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Letters to the Editor

Dear Editor,

The Midwest Chapter started meeting about 30 years ago at Carthage College in Kenosha, WI, on the second Saturday of each month. Almost all the members found out about the meetings from Neil Shafer. Later they moved to Cardinal Stritch College in Milwaukee, WI. About 15 years ago, Milt Blackburn, an ex-dealer from the Vancouver, B.C. area was appointed Awards Program Manager and I was appointed as an assistant to him. Milt would read the 4 quarterly *I.B.N.S. Journals* for the year and would decide who would win the various categories and he would forward the list to me. My job is to prepare the Award Certificates and send them to the winners. I was lucky enough to obtain the calligraphy services of Cindy Cooper via referral from Neil Shafer and Cindy has been performing this task for us for many years. She would send the certificates back to me to have them signed by our president and secretary. With this completed, I'd send them around the world to the proper recipients.

Over the later years the I.B.N.S. mailing crew lived and operated in Racine, WI. The mailing crew consisted of myself, Bob Brooks, Milan Alusic and John Barke who had passed away a few years ago. Steve Feller, in Cedar Rapids, Iowa, finally replaced us. In addition to the quarterly *Journal* we also mailed a newsletter edited by Murray Hanewish in Alberta, Canada, and we also mailed an auction listing compiled by our current president, Bob Brooks, and also the election materials.

So there you have it — a brief history of the I.B.N.S. publication mailings and Literary Awards.

Best Regards to all,

George Conrad
843 College Ave.
Racine, WI 53403-1416

Continued on page 53

2004 I.B.N.S. Literary Awards

*in recognition of the best articles in The I.B.N.S. Journal
during the past year.*

The FRED PHILIPSON AWARD

Urs Graf

"The Paper Money of Switzerland in the 20th Century — Parts I, II, and III"

2nd Place

Peter Symes

"The Libyan Currency Commission"

3rd Place

Jonathan Callaway and Dave Murphy

"The Early History and Note issues of the Union Bank of Scotland"

Honorable Mentions:

(alphabetically)

Gene Hessler

"Joseph Lawrence Keen — British Engraver — 1919-2004"

Tony James

"Alien and Enemy in Australia"

Dr. Kerry Rodgers and Ron Wise

"The Amazing Turle Ships of Admiral Yi Soon-shin"

Peter Symes

"The Bank Notes of Bahrain"

Mark D. Tomasko

"The Vignettes on the German Postwar Occupation Currency of 1948-1949"

The Ward D. Smith Memorial Award

David Spencer Smith

"The Swedish Mission in Kashgar: Enforced Bank Note Printers"

I.B.N.S. Book Of The Year Award

"The Egyptian Banknote —

Encyclopedia & Catalogue of Egyptian Money"

by

Eng. Magdy Hanafy (English version by Dr. Ali Mehilba)

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in the International Bank Note Society**

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Province or State _____

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☐ Family (includes children under 18): \$37.50/A\$50/£21.00 per year

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CALL FOR NOMINATIONS
BIANNUAL ELECTION OF OFFICERS AND DIRECTORS FOR THE 2006-2008 TERM

The I.B.N.S. biannual elections are almost upon us, and this time, **IT'S A WHOLE NEW BALL GAME!** In Memphis, major changes to the structure and composition of the Executive Board were approved. In the past, the board was composed of seventeen (17) directors, eleven (11) of whom were elected. Beginning with the 2006 election, the board will contain nineteen (19) directors, thirteen (13) of whom will be elected as follows: Six (6) "At Large" Directors, for whom all members may vote, and seven (7) "Regional" Directors. A regional director must live in and be elected by his fellow members living in one of these regions

- Region 1:** US/Canada Mountain time zone and west (states/provinces that do not adopt daylight savings time will be designated according to their winter time zone)
- Region 2:** US/Canada Central time zone and east; Bermuda
- Region 3:** United Kingdom
- Region 4:** Western Europe and Scandinavian countries (includes Finland), less UK.
- Region 5:** Baltic states, remainder of Europe east of Germany-Austria-Italy, the Middle East and Africa
- Region 6:** Asia east from the Urals and Caspian Sea, South Asia east of Iran, Australasia, Pacific Islands not using US postal codes.
- Region 7:** Mexico, Central and South America, and the Caribbean.

As in the past, there will be candidates for the offices of **President, 1st Vice President and 2nd Vice President**. What has changed is that the society bylaws now require that **all candidates for these offices must be serving members on the Executive Board**. In addition, there are now more complete and detailed descriptions of the duties and responsibilities of the officers holding these positions, as well as that of the directors. These are:

The PRESIDENT is the **Chief Executive Officer** of the I.B.N.S. and Chairman of the I.B.N.S. Executive Board. **He is responsible for general supervision over the affairs of the society.**

The FIRST VICE PRESIDENT is the **Chief Operating Officer** of I.B.N.S.. As such, he will exercise executive oversight over all matters concerning preparation and distribution of I.B.N.S. publications, to include but not necessarily be limited to, the *Journal*, the newsletter, the web site and the directory. He will serve as chair of the publications committee, which will include: the *Journal* editor, newsletter editor, advertising manager, treasurer, general secretary, the webmaster and such other persons and sub-committees as the chair may from time to time appoint.

The SECOND VICE PRESIDENT serves as **Vice President for Membership Affairs and Services**, and will exercise executive oversight over all activities pertaining to educational programs, chapters, membership recruitment and retention, discipline and grievance resolution, and auctions. He will serve as chair of the membership committee, which consists of the general secretary and assistant secretaries, the auctioneer(s), the chair of the grievance and discipline committee, and the seven regional directors

The duties of a **REGIONAL DIRECTOR** are: to participate actively in the consultations, deliberations and decision-making of the executive board, to represent the I.B.N.S. in the region in which the director resides; to serve on the membership committee, in cooperation and coordination with the second vice president; to maintain liaison with each I.B.N.S. chapter established within the region being served; to be a primary executive board point of contact for members within the region on matters of membership concern; to serve on committees as appointed by the president and the executive board; and, generally to further the aims and objectives of I.B.N.S..

The duties of a **DIRECTOR AT LARGE** will be: to participate actively in the consultations, deliberations and decision-making of the executive board; to serve on committees as appointed by the president and the executive board; and, to represent and generally further the aims and objectives of the I.B.N.S..

Members are requested to submit their nominations, either by post or e-mail (**e-mail is preferred**) to any of the following members of the Nominating Committee:

Clyde Reedy, Chairman
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 Jacksonville, FL 32244-8426
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 e-mail: cmreedy@yahoo.com

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Please obtain the approval of the person you are nominating **before** you submit the nomination. When you submit your nomination **please include the candidate's name, his (or her) I.B.N.S. member number (if you know it), the office for which you are submitting the nomination, and your candidate's e-mail address, if known**. Since we hope to be able to use e-mail as much as possible throughout the nominating process, **having each candidate's e-mail address is very important**. If you are nominating someone for a Regional Directorship, please be sure that your nominee lives in that region.

In order for the nominee's name to appear on the ballot, which the Election Committee will distribute during the first quarter of 2006, the nominating process (nomination, a second, receipt of formal acceptance of the nomination by the nominee, and receipt of a biographical sketch of the nominee) must be completed by 31 December 2005. That means you should start to give careful thought about who might be the best persons for the jobs, contacting them to get their OK, and then getting your nominations in to us as soon as you can, because Cinderella's carriage turns into a pumpkin when the clock strikes midnight here in "sunny Florida" at the end of the last day of 2005!

For your information, and so you will see what the ballot of the election will look like, a "sample fictitious ballot" is shown at the right.

SAMPLE (FICTITIOUS) BALLOT 2006 I.B.N.S. ELECTIONS

IT ORDER FOR IT TO BE COUNTED, YOUR COMPLETED BALLOT MUST BE RECEIVED BY THE CHAIRMAN OF THE ELECTION COMMITTEE NO LATER THAN 15 MAY 2006.

VOTE FOR ONE CANDIDATE FOR EACH OF THE FOLLOWING THREE OFFICES:

PRESIDENT

☐ G. Walker Shrub, USA ☐ Charles Windsor, UK ☐ Karl Degross, GERMANY

FIRST VICE-PRESIDENT

☐ Sam Nunn, Belgium ☐ Hildery Clincher, Australia

SECOND VICE-PRESIDENT

☐ Josef Volga, Ukraine ☐ Albert van Valkenburg, Netherlands

REGIONAL DIRECTORS — VOTE FOR ONE CANDIDATE FOR DIRECTOR FOR THE REGION IN WHICH YOU LIVE. VOTING FOR CANDIDATES FROM TWO OR MORE REGIONS WILL INVALIDATE THIS PORTION OF YOUR BALLOT.

Region 1 — US/Canada Mountain time zone and west (states/provinces that do not adopt daylight savings time will be designated according to their winter time zone)

☐ Joe Blow, Vancouver, BC, Canada
☐ Pete Surfer, California

Region 2 — US/Canada Central time zone and east; Bermuda

☐ Waldo Westport, Ohio
☐ Buford "Bubba" Bumbler, Georgia

Region 3 — United Kingdom

☐ Jason Hutchinson, Nottinghamshire
☐ Alex Silverstone, Kent

Region 4 — Western Europe and Scandinavian countries (includes Finland), less UK.

☐ Albert von Partenkirchen, Germany
☐ Pietro Carbonarra, Italy
☐ Lief Erikson, Finland

Region 5 — Baltic States, remainder of Europe east of Germany-Austria-Italy, the Middle East and Africa

☐ Zygmunt Siedleck, Poland
☐ Hassem El Aziz, Egypt

Region 6 - Asia east from the Urals and Caspian Sea, South Asia east of Iran, Australasia, Pacific Islands not using US postal codes.

☐ Wilfed Wallaby, Australia
☐ Wan Hung Lo, China

Region 7 — Mexico, Central and South America, and the Caribbean.

☐ Pedro "Speedy" Gonzales, Mexico
☐ Francisco Jose de la Castro y Guevara, Cuba

AT-LARGE DIRECTORS — VOTE FOR UP TO, BUT NO MORE THAN, SIX (6)

☐ Dudley Doright, UK ☐ Willie Nelson, USA ☐ Harold Godwinson, UK
☐ Guillaume de Normandie, France ☐ Yaku Nagasaki, Japan
☐ Billy Bilabong, Australia ☐ Julius. Oppenheimer, Germany
☐ Samuel Wigglesworth, UK ☐ Hans Van Limburg, Netherlands
☐ Mariska Hargitay, Czech Republic ☐ Ahmed Al-Mansouri, Egypt
☐ Jennifer Lopez, USA ☐ Josef Bolinski, Poland ☐ Karen Mazza, Italy
☐ Dimitry Molatov, Ukraine

The Portraits of Queen Elizabeth II on World Bank Notes

by Peter Symes, I.B.N.S. #4245

Elizabeth Alexandra Mary of the House of Windsor has been Queen of the United Kingdom since 1952, when she succeeded her father, King George VI, to the throne. Queen Elizabeth II, as the head of the Commonwealth of Nations, is also Head of State to many countries in the Commonwealth. Although She remains Head of State to many countries, over the years many member nations of the Commonwealth have adopted constitutions whereby The Queen is no longer Head of State.

Queen Elizabeth's portrait undoubtedly appeared more often on the bank notes of Great Britain's colonies, prior to the colonies gaining independence and the use of her portrait is not as common as it once was. However, there are a number of nations who retain her as Head of State and she is still portrayed on the bank notes of numerous countries. The Queen has been depicted on the bank notes of thirty-three issuing authorities, as well as on an essay prepared for Zambia. The countries and issuing authorities that have used portraits of The Queen are (in alphabetical order):

Australia
Bahamas
Belize
Bermuda
British Caribbean Territories
British Honduras
Canada
Cayman Islands
Ceylon
Cyprus
East African Currency Board
East Caribbean States
Falkland Islands
Fiji



Portrait 1. Princess Elizabeth
approximately 8 years old.

(Image © Bank of Canada/Banque du Canada.)



Portrait 2.

A classic profile by Dorothy Wilding.

Gibraltar
Great Britain (Bank of England)
Guernsey
Hong Kong
Isle of Man
Jamaica
Jersey

Malaya and North Borneo
Malta
Mauritius
New Zealand
Rhodesia and Nyasaland
Rhodesia
Saint Helena
Scotland (Royal Bank of Scotland)
Seychelles
Solomon Islands
Southern Rhodesia
Trinidad and Tobago
Zambia (essay only)

Arguably, there is some duplication in this list, depending on how it is viewed. Should British Honduras and Belize be counted as one issuing authority? If not, then perhaps Belize should be broken into 'Government of Belize', 'Monetary Authority of Belize' and 'Central Bank of Belize.' Similar arguments can be made for the amalgamation of British Caribbean Territories and the East Caribbean States, or for splitting Southern Rhodesia into 'Southern Rhodesia Currency Board' and 'Central Africa Currency Board.' Such decisions can be made by collectors for their own reference, but this list of countries should satisfy most collectors.

In total, there have been twenty-five portraits used on the various bank notes bearing the likeness of Queen Elizabeth. This study identifies the twenty-five individual portraits that have been used and also identifies the numerous varieties of the engravings, which are based on the portraits. The varieties of portraits on the bank notes are due, in the main, to different engravers, but there are some varieties due to different photographs from a photographic session



Portrait 3a. Bradbury Wilkinson's version of Dorothy Wilding's favored portrait of Queen Elizabeth.



Portrait 3b. De La Rue's interpretation of Dorothy Wilding's portrait presents a more attractive Monarch than that prepared by Bradbury Wilkinson.

being selected by different printers or issuing authorities.

The list that follows this commentary identifies the twenty-four portraits, the photographer or artist responsible for the portrait, and the date the portrait was executed. Portraits used on the bank notes come from one of several sources. Most are official photographs that are distributed regularly by Buckingham Palace for use in the media and in public places. Some of the portraits have been especially commissioned, usually by the issuing authority, although, in the case of the two paintings adapted for use on the notes (Portraits 9 and 19), it was not the issuing authority that commissioned the paintings. In the case of the portraits used by the Bank of England, a number of the portraits have been drawn by artists without specific reference to any single portrait.

It is interesting to observe that many portraits of Her Majesty have been used some years after they were originally executed. There is often a delay in presenting a portrait on a bank note that is to be issued to the public, because of the time required to produce a note from the design stage. Therefore, it is unusual to see a portrait appear on a bank note in less than two years after the original portrait was executed.

However, some portraits are introduced onto bank notes many years after they were taken. Portrait 9, which is based on the famous painting by Pietro Annigoni, was completed in 1956 but did not appear on a bank note until 1961. The last countries to introduce this portrait to their notes were the Seychelles and Fiji, who placed the



Portrait 4a. The most used portrait of Queen Elizabeth on all world bank notes.



Portrait 4b. De La Rue's version of Wilding's standard portrait of Queen Elizabeth.

portrait on their 1968 issues. Similarly, Portrait 17 was taken at the time of Her Majesty's Silver Jubilee in 1977 and made its first appearance on the notes of New Zealand in 1981, but it was only introduced to the notes of the Cayman Islands in

1991. Perhaps the longest delay in using a portrait belongs to Belize. Portrait 13 was taken in 1960 and first used on the New Zealand bank notes in 1967, which is in itself a reasonable delay. Belize introduced the image to its bank notes in 1980, some twenty years after the portrait was taken.

Apart from the portrait of Queen Elizabeth as a young girl on the Canadian 20-dollar notes of 1935, the earliest portrait used on the bank notes is Portrait 6, which appears on the Canadian notes issued in 1954. The portrait used for the Canadian notes was taken in 1951 when Elizabeth was yet to accede to the throne. Undoubtedly there was a touch of nationalism as the choice of the portrait, as the photographer, Yousuf Karsh, was a Canadian. Karsh was born in Turkish Armenia but found himself working in Quebec at the age of sixteen for his uncle, who was a portrait photographer. Karsh became one of the great portrait photographers of the twentieth century and took numerous photographs of The Queen, although this is his only portrait of Her Majesty to appear on a bank note.

Portrait 6 is particularly famous because the original engraving of The Queen, which appeared on the 1954 Canadian issues, showed a 'devil's head' in her hair. After causing some embarrassment to the Bank of Canada, the image was re-engraved and the notes reprinted. Notes with the modified portrait appeared from 1955.

While there have been some very famous photographers to have taken The Queen's portrait, Dorothy Wilding is the photographer to have taken most portraits for use on world bank notes. Wilding had been a court photographer for King George VI and many of the images of the King that can be found on bank notes, coins and postage stamps throughout the Commonwealth were copied from her photographs. On the accession of



Portrait 4c. This is the only portrait of The Queen prepared by Waterlow & Sons for a bank note.



Portrait 4d. This portrait shows The Queen with her eyelids slightly closed. What was she watching?

Queen Elizabeth, Wilding was granted the same duty by the new monarch. Shortly after Elizabeth became Queen many photographs of the new monarch were taken by Wilding. These photographs were required for images that could be used on coins, stamps, bank notes and for official portraits that could be hung in offices and public places.

In her autobiography, *In Pursuit of Perfection*, Wilding says of the images she created:

'Of all the stamps of Queen Elizabeth II reproduced from my photographs, I think the two most outstanding are the one-cent North Borneo, and our own little everyday 1/2. It is interesting to see that the Group of Fiji Islanders have chosen to use for some of their stamps the head taken from the full length portrait of Annigoni ... and for the others, one of my standard portraits which have been commonly used throughout the Colonial stamp issue of the present reign.

From her description of the postage stamps, it is possible that Wilding was unaware her images were also being used on bank notes. The image on the North Borneo stamp, preferred by Wilding, is very similar to Portrait 3 but taken at a slightly different angle. The image on the English 1/2 stamp is similarly akin to Portrait 4.

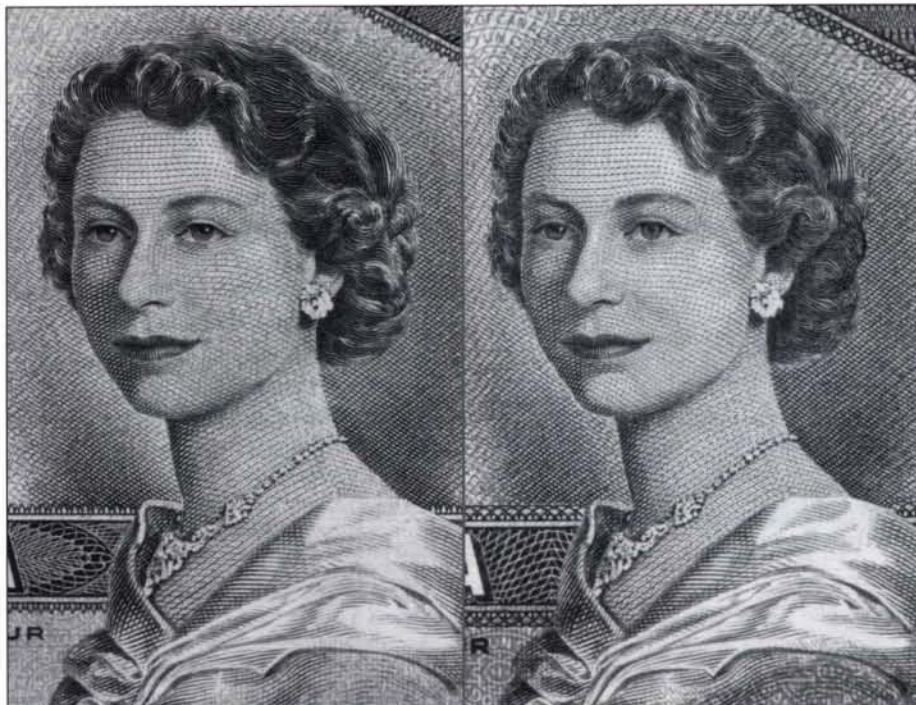
Anthony Buckley was another prolific photographer of The Queen, and his work is well represented in the engravings of Her Majesty on the bank notes. An English photographer, most of Buckley's portraits were taken in the 1960s and 1970s. His work has also been adapted for use on numerous postage stamps throughout the world.

One of the interesting aspects to the portraits of Queen Elizabeth, which appear on world bank notes, is the style of portrait chosen by each issuing authority. How does each issuing authority wish to portray The Queen? Some of the portraits are formal, showing The Queen as a regal person, and some show her in relatively informal dress. While most issuing authorities have chosen to show The Queen in formal attire, the Bank of Canada has always shown The Queen without any formal regalia and always without a tiara. It has been suggested that this may be due to a desire to appease the French elements of Canada.

Australia originally opted to show Her Majesty in formal attire. Portrait 5 shows a profile of The



Portrait 5. A clean profile of Queen Elizabeth found only on Australia's one-pound notes.



Portrait 6
The devil is in the detail! The portrait on the left has an image of a devil in the Queen's hair, which caused the portrait to be re-engraved. The new portrait is on the right.

(Images © Bank of Canada/Banque du Canada.)

Queen wearing the State Diadem and Portrait 12 shows Her Majesty in the Regalia of the Order of the Garter. When preparations were being made to commission a portrait for the introduction of decimal currency into Australia, the Chairman of the Currency Note Design Group advised that, for the illustration of The Queen (Portrait 12), the 'General effect [is] to be regal, rather than "domestic" ...' However, the most recent portrait used on Australian bank notes (Portrait 21) shows The Queen in informal attire, perhaps even displaying a touch of 'domesticity.' This is possibly a reflection of changing attitudes to the monarchy in Australia.

While Canada and Australia may opt to use informal images of The Queen, most issuing authorities continue to depict Her Majesty regally. In many portraits she is depicted wearing the Regalia of the Order of the Garter. In other portraits she is often dressed formally, wearing Her Royal Family Orders. In most portraits she is wearing some of her famous jewelry. In the following descriptions of the

portraits, various tiaras, diadems, necklaces and jewelry worn by Her Majesty are described, although not all items have been identified.

Of interest, in the following descriptions, is the differences observed in the same portraits engraved by different security printers. In several instances the same portrait has been used by different security printers and the rendition of the portrait is noticeably variant for the notes prepared by the different companies. Portrait 4 gives a good example of the different renditions of the Dorothy Wilding portrait by Bradbury Wilkinson, Thomas De La Rue, Waterlow & Sons, and Harrisons.

Another example can be seen in Portrait 16, which is used on bank notes issued by Canada and the Solomon Islands. In the engraving used by the Solomon Islands, prepared by Thomas De La Rue, The Queen looks severe, but on the Canadian notes prepared by the British American Bank Note Company and by the Canadian Bank Note Company there is a suggestion of a smile. The Canadian notes achieve the difference by including

a subtle shaded area on Her Majesty's left cheek, just to the right of her mouth.

While there have been thirty-three issuing authorities to have prepared bank notes bearing The Queen's portrait (excluding the Zambian essay), three issuing authorities share the honor of using the most number of portraits. The three authorities are the Bank of England, Bermuda, and Fiji, and they have each used five portraits.

The following list of portraits is ordered by the date on which the bank notes, on which they appear, were first released into circulation, rather than the date on which the portraits were executed. Where the portrait was used by more than one issuing authority, the list of issuing authorities is ordered by the date on which they first used the portrait. Next to each issuing authority are the reference numbers from the *Standard Catalog of World Paper Money* (SCWPM, Volume 2, Ninth Edition and Volume 3, Eighth Edition) that indicate those notes of the issuing authority which bear the portrait.

***Portrait 1**

Date — circa 1934.

Photographer — Marcus Adams.

Usage — Canada — Nos. 46 & 47.

This portrait of Princess Elizabeth appeared on the Canadian 20-dollar note which was issued on 11 March, 1935. The note was issued with English text (No. 46) and French text (No. 47). The original portrait was taken by Marcus Adams, who was the official photographer to the Royal children. The image on the bank notes was engraved by Edwin Gunn who was employed by the Canadian Banknote Company Limited.

***Portrait 2**

Date — 1952.

Photographer — Dorothy Wilding.

Usage — Bermuda — Nos. 18 & 19.

Cyprus — No. 30.

This early portrait of The Queen is believed to have been adapted from one of the photographs of Her Majesty taken shortly after the death of her father. However, it is possible that this portrait was taken slightly earlier than some of the other portraits by Dorothy Wilding, which are described below, possibly before the death of her father. The portrait appears to have been taken specifically for coins and postage stamps, which traditionally show the profile of the monarch. However, some banknote designs by Thomas De La Rue had previously used the profiles of King George V and King George VI, and the profile of Her Majesty was required to continue the use of these designs.

***Portrait 3**

Date — 1952.

Photographer — Dorothy Wilding.

Adapted from a classic Dorothy Wilding photograph, this is one of only a few portraits of The Queen to show her facing left. Her Majesty is wearing Queen Mary's 'Girls of Great Britain and Ireland' Tiara, which was given to the future Queen Mary as a wedding gift in 1893. The funds for the purchase of the tiara were raised by a committee formed by Lady Eve Greville. The tiara was purchased from Garrard, the London jeweller.

Portrait 3a

Usage — Ceylon — Nos. 49 to 53.

This portrait, used on the Ceylonese notes and prepared by Bradbury Wilkinson, has a distinct parting of the Her Majesty's hair. In depicting her lips there is a slight distortion, which exaggerates her mouth (particularly when compared to Portrait 3b).

Portrait 3b

Usage — Jamaica — Nos. 49 to 52.

This image of Her Majesty by Thomas De La Rue is more pleasing to the eye than the Bradbury Wilkinson engraving. A less distinct parting of the hair, a better depiction of her lips, and adjustments to shading all improve the appearance of Queen Elizabeth.

***Portrait 4**

Date — 1952.

Photographer — Dorothy Wilding.

While this portrait has several varieties, each variety is copied from a photograph taken by Dorothy Wilding during a single portrait sitting shortly after Elizabeth became monarch. This portrait, in one of its varieties, is the most frequently used image of Queen Elizabeth on world bank notes. The Queen is wearing the George IV State Diadem, created for the coronation of George IV in 1820. Designed with symbols of the rose, thistle and shamrock, the Diadem contains 1,333 diamonds. Queen Elizabeth often wears the Diadem on state occasions. The necklace worn by The Queen, of diamond flowers and leaves, was a wedding present from Nizam of Hyderabad and Berar.

Portrait 4a

Usage —

Bermuda — Nos. 20 to 22.

Hong Kong — No. 324A and 325 to 327.

British Honduras — Nos. 28 to 32.

British Caribbean Territories —
Nos. 7 to 12.

Mauritius — Nos. 27 to 29A.

Southern Rhodesia — Nos. 12 to 18.

Cyprus — Nos. 33 to 36.

Rhodesia and Nyasaland —
Nos. 20 to 23.

Fiji — Nos. 43 to 49.

Belize — Nos. 33 to 37.

The most common variety of this portrait is the engraving prepared for the notes printed by Bradbury Wilkinson & Company. This variety of

the portrait is distinguished by the heavy shading on Her Majesty's right cheek and the tilt of the head. (There is an argument that there is more than one engraving of the Queen used by Bradbury Wilkinson. Minor differences may be found in the tilt of her head in a number of engravings.)

Portrait 4b

Usage —

Bahamas — Nos. 13 to 16.

Malta — Nos. 27 to 29A

The second variety of this portrait, which appears on the notes of The Bahamas and Malta, was designed by Thomas De La Rue. It has less shading on the right cheek and The Queen's head does not have the tilt apparent in the Bradbury Wilkinson portrait.

Portrait 4c

Usage — Malaya and North Borneo —
Nos. 1 to 7 and 9.

The portrait on the issues of Malaysia and North Borneo, prepared by Waterlow and Sons, provides a third variety of the Portrait. Similar to the Bradbury Wilkinson portrait, this engraving has cleaner lines and the tilt of the head is less distinct.

Portrait 4d

Usage — East African Currency Board —
Nos. 33 to 36.

This engraving, used only on the notes of the East African Currency Board, is distinct because of the depiction of the eyes of Her Majesty. Appearing slightly more closed than on the other varieties of this portrait, Her eyes seem to be fixed on an object in the distance. This engraving was prepared by Thomas De La Rue.

Portrait 4e

Usage — Zambia — No. A1

This portrait was not available to the author, although it is known to have been prepared by Harrisons, the British security printers who are better known for their business printing postage stamps.

***Portrait 5**

Date — 1952.

Photographer — Dorothy Wilding.

Usage — Australia — Nos. 30 & 34.

This bas-relief profile of The Queen,

wearing the George IV State Diadem and surrounded by Hakea leaves, is used on the Australian 1-pound note that was initially issued in October 1953. The note was designed by the Note Printing Branch of the Commonwealth Bank of Australia (which was Australia's note-issuing authority in 1953), with assistance from the artist Napier Waller and the sculptor Leslie Bowles. The plaster image for the portrait of the Queen was sculptured by Mr Bowles from a photograph by Dorothy Wilding.

***Portrait 6**

Date — 1951.

Photographer — Yousuf Karsh.

This portrait of Queen Elizabeth is based on a photograph by Canadian photographer Yousuf Karsh. The photograph was one of many taken during a photographic session in 1951, a year before Queen Elizabeth's accession to the throne. Many of the portraits from the photographic session show The Queen wearing a tiara, but the particular photograph chosen by the Bank of Canada for its 1954 issue is one without the tiara. The necklace worn by The Queen in this portrait, of diamond flowers and leaves, was a wedding present from Nizam of Hyderabad and Berar. The image on the bank notes, which is based on Karsh's photograph, was engraved by George Gundersen of the British American Bank Note Company. This portrait is famous for its two varieties.

Portrait 6a

Usage — Canada — Nos. 66 to 73.

The first variety of this engraving incorporates a 'devil's head' in The Queen's hair.

Portrait 6b

Usage — Canada — Nos. 74 to 84.

The second variety of the engraving is modified to remove the offending pattern in Her Majesty's hair.

***Portrait 7**

Date — 1952.

Photographer — Dorothy Wilding.

Usage —

Seychelles — Nos. 11 to 13.

Falkland Islands — Nos. 7 to 11.

This profile of The Queen might be regarded as a portrait specifically prepared for use on coins, which traditionally show the profile of the monarch. However, the issuing authorities that chose to use this portrait had previously used a design which included profiles of King George V and King George VI. In order to maintain the Thomas De La Rue designs into the reign of Elizabeth II, it was necessary to have a suitable profile of Her Majesty.

***Portrait 8**

Date — 1954.

Photographer — Dorothy Wilding.

This is one of the few portraits of The Queen looking to her left. Although not widely used, it is regarded as one of the more flattering portraits of Her Majesty. The Queen is wearing the George IV State Diadem and the diamond necklace that was a wedding gift from the Nizam of Hyderabad and Berar.

Portrait 8a

Usage—

East African Currency Board —
Nos. 37 to 49.

Jamaica—No. 48.

Bahamas — Nos. 17 to 41.

This portrait shows Her Majesty with bare shoulders and deep neckline on the notes of Jamaica and The Bahamas, but on the notes of the East African Currency Board her shoulders and neckline are not apparent. The notes of Jamaica and The Bahamas depict Her Majesty in her most feminine aspect. In these portraits she is woman first and Queen second. However, the beauty of Her Majesty in these images has been enhanced by the engraver. The original portrait, while very flattering, represents Her Majesty in a more regal aspect and with, perhaps, less distinct facial features.

Portrait 8b

Usage —

Royal Bank of Scotland — No. 362.

This portrait was used on The Royal Bank of Scotland's five-pound note, issued to commemorate Her Majesty's Golden Jubilee in 2002. The adaptation of the image on the commemorative



Portrait 7. A simple profile.

note is not as pleasing as the image on the earlier notes and the later engraving could be mistaken as being copied from a completely different portrait. It is certainly a very different variety of the portrait.

***Portrait 9**

Date — 1956.

Artist — Pietro Annigoni.

This widely used portrait of The Queen is adapted from a painting by Pietro Annigoni. The portrait was privately commissioned by the Worshipful Company of Fishmongers in 1954, but not completed until 1956. The painting is now displayed in Fishmongers' Hall, London. The full length portrait features Her Majesty wearing the regalia of the Order of the Garter, standing regally with a distant but lonely aspect. The portrait is regarded by many as one of the finest portrayals of the young Queen.

Portrait 9a

Usage —

Isle of Man — Nos. 24 to 27.

Malta — Nos. 25 to 30.

Rhodesia — Nos. 24 to 29.

Trinidad & Tobago — Nos. 26 to 29.

Seychelles — Nos. 14 to 18.

This is the Bradbury Wilkinson version of the portrait. The distinguishing features of this portrait are the even shading on side of The Queen's face, below her temple, and the distinct highlights given to the braid on the front of Her cloak, which originates from the bow on Her left shoulder.

Portrait 9b

Usage —

Jersey — Nos. 7 to 10.

East Caribbean States — Nos. 13 to 16.

Mauritius — Nos. 30 to 33.

Fiji — Nos. 50 to 67.

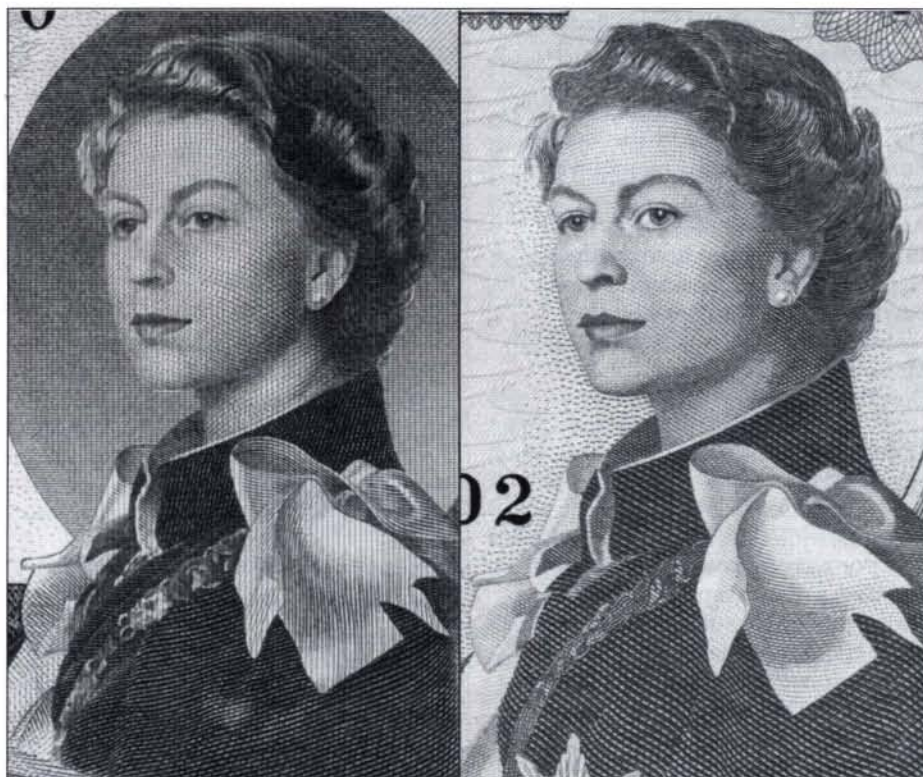
This is the De La Rue version of the



Portrait 8a. One of the more striking images of Queen Elizabeth.



Portrait 8b. A modern adaptation of a classic photograph by Dorothy Wilding.



Portraits 9a & 9b. Spot the differences!

portrait. In this version, the darker shading on the side of The Queen's face below her temple has a distinct edge, highlighting her cheekbone. In addition, the braid on her cloak is drawn more simply and regularly.

*Portrait 10

Date — circa 1960.

Artist — Robert Austin.

Usage — Bank of England — Nos. 373 & 374.

This is the first portrait of a monarch to appear on a banknote issued by the Bank of England. It was drawn by Robert Austin, who was responsible for designing the 10-shilling and 1-pound notes of the 'C' series of notes issued by the Bank of England. Austin commenced his portrait by obtaining photographs of Her Majesty at a session in Buckingham Palace on 1 May 1956. The photographs were taken by a senior assistant of Dorothy Wilding. However, the final drawing by Austin was not based on a specific photograph from this session, it was a composite of a number of sources. The vignette on the notes shows Her Majesty wearing the George IV State Diadem, Queen Victoria's Collet Necklace, Queen Mary's Floret Earrings, and Queen Mary's Dorset Bow Brooch.

The necklace, which was left to the Crown by Queen Victoria in 1901, contains diamonds taken from a Garter badge and a ceremonial sword. The pear-shaped stone on the necklace is known as the Lahore Diamond. The Dorset Bow Brooch was made by Carrington and Company and presented as a wedding gift to Queen Mary in 1893 by the 'County of Dorset.' Queen Mary gave the brooch to Princess Elizabeth as a wedding present in 1947. The engraving of Austin's portrait was executed by R. Godbehear of Bradbury Wilkinson and Company. There was widespread criticism of the portrait when the notes were issued.

*Portrait 11

Date — circa 1963.

Artist — Reynolds Stone.

Usage — Bank of England — Nos. 375 & 376.

Following the disappointment over Robert Austin's portrait of The Queen (Portrait 10), the Bank of England decided to prepare a new portrait of The Queen for the higher denomination notes in their 'C' series of notes. This portrait was drawn by Reynolds Stone, who was responsible for the design of the 5- and 10-pound notes in the 'C'

series. The engraving of the portrait was executed by Alan Dow of Bradbury Wilkinson and Company. Austin's portrait depicts Her Majesty wearing the George IV State Diadem and a necklace of three matched strings of pearls, her preferred choice of necklace for informal and semi-formal occasions. (The Queen has three different three-row pearl necklaces. One was made at the time of her accession from pearls in the possession of her family, one is a present from the Amir of Qatar on the occasion of her coronation in 1953 and the third is a gift from King George V, presented to Elizabeth at the time of the King's Silver Jubilee, on 6 May 1935.)

*Portrait 12

Date — circa 1964.

Photographer — Douglas Glass.

Usage — Australia — Nos. 37 & 42

Depicted wearing the robes and regalia of the Order of the Garter, this portrait of Her Majesty is based on a photograph taken by Douglas Glass of London. The photograph was especially commissioned by the Reserve Bank of Australia to provide a portrait from which an engraving could be made for inclusion on the 1-dollar note introduced in 1966. The 1-dollar note was designed by Mr. Gordon Andrews. The Queen is wearing Queen Victoria's Golden Jubilee necklace and this is one of very few portraits to show Her Majesty wearing a necklace beneath the robes of the Order of the Garter. The Queen is also wearing Queen Alexandra's Cluster Earrings. The earrings, created by the jeweller Garrard, were a wedding gift from the future King Edward VII to his bride, Alexandra of Denmark.

*Portrait 13

Date — October 1960.

Photographer — Anthony Buckley.

Usage —

New Zealand — Nos. 163 to 168.

Bermuda — Nos. 23 to 33.

Cayman Islands — Nos. 1 to 11.

Gibraltar — Nos. 20 to 24.

Jersey — Nos. 11 to 14.

Belize — Nos. 38 to 50.

This portrait of Her Majesty is adapted from a photograph taken prior to a Royal Tour of India & Pakistan and it is one of the more widely used images of The Queen. Her Majesty is shown wearing Queen Alexandra's Kokoshnik

Tiara, the King George VI Festoon Necklace, and Queen Mary's Floret Earrings. The Kokoshnik Tiara, which is sometimes known as the Russian Fringe Tiara, was designed in the style of a Russian peasant girl's headdress. The design of the Kokoshnik tiara was based on a similar tiara owned by Queen Alexandra's sister, The Empress of Russia. Created by Garrard, the tiara has sixty-one platinum bars set with 488 diamonds. The tiara was presented to Queen Alexandra, while still a princess, on the occasion of her silver wedding anniversary. It was a gift from three hundred and sixty-five peeresses of the realm. The Festoon Necklace was created from one hundred and five diamonds, at the request of King George VI, from diamonds he inherited on becoming King.

*Portrait 14

Date — circa 1968.

Artist — Harry Eccleston.

Like the previous portraits of The Queen, which had been drawn for the bank notes issued by the Bank of England, this likeness of Her Majesty is not based on an existing portrait. The master drawing of The Queen was executed by Harry Eccleston, the designer of the Bank's 'D' series. Three versions of the portrait were created. As well as the two version of the portrait described below, an earlier portrait of Her Majesty was prepared by Eccleston for use on the 50-pence and 10-shilling notes, which were never issued. The unused portrait was similar to Portrait 14b, except that in the unused portrait The Queen wore a cap, which is part of the full regalia of the Order of the Garter, rather than the Diadem.

Portrait 14a

Usage —

Bank of England — Nos. 379 to 381.

This version of the portrait was used on the 10-, 20- and 50-pound notes of the 'D' series. The Queen is depicted in state robes, wearing the George IV State Diadem, Queen Victoria's Golden Jubilee necklace and Queen Alexandra's Cluster Earrings. The necklace was bought from funds donated by the 'Women of the British Empire' to celebrate Queen Victoria's fifty years on the throne. The necklace was presented to Queen Victoria on 24 June 1887.



Portrait 10. Robert Austin's disaster!



Portrait 11. Reynolds Stone's engraving of The Queen.



Portrait 12. The Queen at the dawn of decimal currency in Australia.

Portrait 14b

Usage —

Bank of England — Nos. 377 & 378.

In this version of the portrait The Queen is depicted wearing the robes of the Order of the Garter, the George IV State Diadem and Queen Alexandra's Cluster Earrings. This portrait appears on the 1- and 5-pound notes of the Bank of England's 'D' series.

*Portrait 15

Date — Circa 1966.

Photographer — Anthony Buckley.

The portraits in this group are official portraits taken by Anthony Buckley. The sitting that produced the photographs on which these engravings are based also produced a number of similar portraits that were used on postage stamps. In this portrait The Queen is wearing Queen Victoria's Collet Necklace and Earrings. (While this necklace is depicted in Portrait 10, the matching earrings are not used for that portrait.) The drops of the earrings are stones taken from the Timur Ruby Necklace, owned by The Queen. Also apparent in the portrait, is a blue sash to which are attached the two Royal Family Orders given to Her Majesty. The first Royal Family Order was introduced by King George IV and



Portrait 13. Queen Elizabeth wearing the Kokoshnik Tiara.

Family Orders have been issued by each of his successors. The Orders are worn by female members of the Royal Family. Queen Elizabeth wears the Royal Family Order of her father, King George VI, above the Order of her grandfather, George V. In this portrait, the Royal Family Order of King George V has been truncated.

Portrait 15a

Usage —

Isle of Man — Nos. 28 to 38 and 40 to 43.

Saint Helena — Nos. 5 to 10.

The first version of this portrait can be distinguished by the angle of Her Majesty's head, which is squarely set. This portrait was initially used by Bradbury Wilkinson, but later used by De La Rue when they took over the preparation of the notes.

Portrait 15b

Usage — Fiji — Nos. 78 to 87.

This portrait on the Fijian notes shows Her Majesty's head at a slightly different angle to the images used on the issues by the Isle of Man and St. Helena. The difference, not always distinct, can be seen in the slight change of angle of Her Majesty's head. The notes on which this image is used were prepared by Bradbury Wilkinson.

Portrait 15c

Usage — Fiji — Nos. 68 to 77.

This variation of the portrait appears on modified Fijian notes prepared by De La Rue. This portrait is distinct from the other varieties of this portrait in that Her Majesty is looking straight ahead.

*Portrait 16

Date — Circa 1962.

Photographer — Anthony Buckley.

This portrait depicts Queen Elizabeth in an evening dress, wearing a diamond necklace and diamond earrings. The diamond necklace was presented to Elizabeth in April 1947, while she was still a princess, as a gift from the people of South Africa. The necklace was originally constructed with twenty-one large diamonds, connected by links that contained two small brilliant-cut diamonds mounted to either side of a baguette diamond. Shortly after Elizabeth ascended the throne, she had the necklace shortened to fifteen large



Portrait 14b. Queen Elizabeth in the robes of the Order of the Garter.

stones, with the remaining stones being made into a matching bracelet. The necklace worn in this portrait is the shortened version. The earrings worn by Queen Elizabeth are Queen Mary's Cluster Earrings, with each earring holding a large brilliant-cut diamond set in platinum and surrounded by two circles of small diamonds. The original photograph, on which the engravings are based, was an official portrait taken around 1962 by Anthony Buckley.

Portrait 16a

Usage —

Canada — Nos. 85, 86, 89 and 93.

The engraving of this portrait, which was used for the Canadian 1- and 2-dollar notes issued in 1973 and for the 20-dollar notes issued in 1969 and 1979, was executed by George Gundersen of the British American Banknote Company.

Portrait 16b

Usage — Solomon Islands — Nos. 5 to 12.

The notes of the Solomon Islands were prepared by Thomas De la Rue and this portrait is slightly different to the engraving prepared for the Canadian notes. The De La Rue image uses finer lines in the shading of the face and The Queen looks a little more severe than in the Canadian notes.



Portraits 15a, 15b and 15c. Differentiated by the tilt of Her Majesty's head and the direction of her gaze.

***Portrait 17**

Date — 1977.

Photographer — Peter Grugeon.

This portrait of The Queen is based on a photograph by Peter Grugeon, taken at

the time of Her Majesty's Silver Jubilee in 1977, and it is one of the more popular images of The Queen. Her Majesty is depicted wearing Grand Duchess Vladimir's tiara and Queen

Victoria's Golden Jubilee necklace. The tiara was smuggled out of Russia during the Russian Revolution and is now owned by The Queen. In most renditions of this portrait, the Royal Family Order of King George VI is apparent below the left-hand shoulder of Her Majesty, while the uppermost portion of the Royal Family Order of King George V is apparent in only some renditions of the portrait.

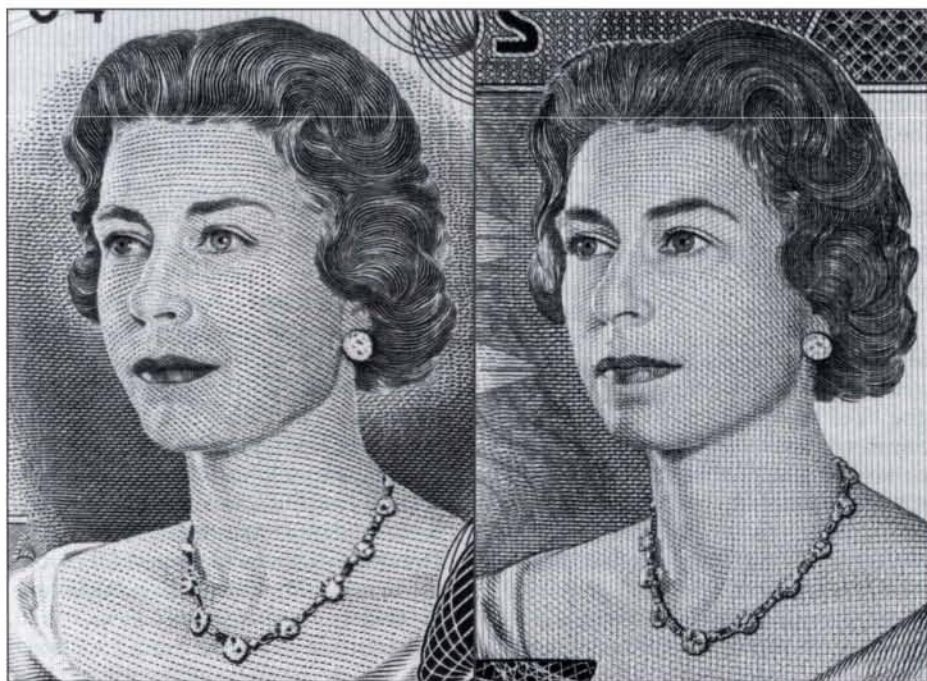
Portrait 17a

Usage —

New Zealand — Nos. 169 to 176.

Isle of Man — No. 39.

Bradbury Wilkinson's version of this portrait has less shading on The Queen's neck just above Her necklace, than is apparent on the De La Rue engravings (Portrait 17b). There are other subtle variations to the second version, noticeably in the patterns on Her Majesty's dress.



Portraits 16a & 16b. The only portraits to show The Queen with her hairstyle of the early 1960s.

(Image of 16a © Bank of Canada/Banque du Canada.)



Portraits 17a & 17b. Two renditions of a portrait by Peter Grurgeon.

Portrait 17b

Usage —

Falkland Islands — Nos. 12 to 16.
Bahamas — Nos. 42 to 49 and 53 to 56.
East Caribbean States — Nos. 17 to 36.
Bermuda — Nos. 34 to 49.
Belize — Nos. 51 to 65.

Cayman Islands — Nos. 12 to 25.

The De La Rue engraving, as well as reflecting the differences mentioned in Portrait 17a, also represents The Queen with a more cheerful aspect, achieving this through slight differences around Her eyes and lips.

*Portrait 18

Date — 1984.

Photographer — Anthony Buckley.

Usage — Canada — Nos. 94, 97 and 100.

This is one of the most informal portraits of Queen Elizabeth to be used on any banknote, and it is also one of the most flattering of the mature monarch. The engraved portrait used on the Canadian bank notes (Nos. 94, 97 and 100 in the *Standard Catalog of World Paper Money*) was executed by Henry S. Doubtfire of Thomas De La Rue. Adapted from an official portrait by Anthony Buckley in 1984, the engraving shows Queen Elizabeth wearing a dress with a plain neckline and wearing the necklace of three matched strings of pearls.

*Portrait 19

Date — 1978.

Artist — Norman Hepple.

Usage — Jersey — Nos. 15 to 25.

This portrait of The Queen is copied from a painting by Norman Hepple and it is one of very few engraved images of Her Majesty to have been copied from a painting. The portrait, which shows Her Majesty attired in the regalia of the Order of the Garter, was commissioned by the States of Jersey. The original painting of Her Majesty hangs in the entrance to the Jersey States Chamber in the States Building, St. Helier, Jersey.

*Portrait 20

Date — 1985-86.

Photographer — Don Ford.

Usage — Bank of England — Nos. 382 to 391.

In preparation for the 'E Series' of notes issued by the Bank of England, photographs of The Queen were especially commissioned by the Bank. The photographs were taken by Don Ford, one of the Bank's technical photographers, under the direction of Roger Withington. Mr. Withington designed the notes of the 'E Series' and prepared the engraving of the Queen, which appeared on this series of notes, from one of the photographs taken by Mr.



Portrait 18.

A perfect picture of the mature monarch.

(Image © Bank of Canada/Banque du Canada.)

Ford. The portrait shows Queen Elizabeth wearing Queen Mary's 'Girls of Great Britain and Ireland' Tiara, Queen Alexandra's cluster earrings and, although difficult to identify, Queen Victoria's Golden Jubilee necklace. The 'Girls of Great Britain and Ireland' Tiara can be worn with or without a bandeau base and in this portrait the tiara is set into its base. (Portrait 3 shows the Tiara being worn without the base.)

*Portrait 21

Date — 1984.

Photographer — John Lawrence.

Usage — Australia — Nos. 50 & 51.

This informal portrait of The Queen appears on the 5-dollar note issued in Australia from July 1992. Her Majesty is shown wearing a simple dress, a string of pearls (that had come to Queen Victoria from her Hanoverian inheritance) and Queen Alexandra's Cluster Earrings. The 5-dollar banknote was designed by Mr. Bruce Stewart and the portrait of Her Majesty is based on a photograph by John Lawrence. The portrait was commissioned by the Reserve Bank of Australia in 1984 and The Queen gave her approval for the use of this portrait on an Australian note in 1988.



Portrait 19. The Queen by Norman Hepple.



Portrait 20. The full face of Queen Elizabeth.

Portrait 22Date* — 26 February 1986.*Photographer* — Ronald Woolf.*Usage* — New Zealand — Nos. 179, 184 and 187.

This engraving is from an official portrait of Her Majesty, taken at Government House, Wellington, New Zealand, on 26 February 1986 by Ronald Woolf. In this portrait, Her Majesty is wearing Grand Duchess Vladimir's tiara, Queen Victoria's Golden Jubilee necklace, Queen Mary's drop earrings, and the Sovereign's Badge of the

Queen's Service Order, an order unique to New Zealand.

Portrait 23Date* — April 1992.*Photographer* — Terry O'Neill.

This image of The Queen is based on an official photograph taken Terry O'Neill, an English photographer. The Royal Family Order of King George VI is apparent on the left-hand shoulder of Her Majesty in most engravings of this portrait, while the uppermost portion of the Royal Family Order of King George V is visible in the engraving on some bank notes. The tiara worn by Her Majesty, representing a wreath of flowers, is made of diamonds and Burmese rubies. The tiara was commissioned by the Queen in 1973 and manufactured by Garrard, the London jewellers, from stones in her private collection. The Burmese people gave Her Majesty a gift of ninety-six rubies set in gold as a wedding gift and Her Majesty later decided to use these stones, plus some of her diamonds, to create a tiara and earrings. The matching earrings, of rubies and diamonds, form small flowers that complement the floral form of the tiara and are worn by the Queen in this portrait. The diamonds used in the tiara and earrings came from a tiara given to Her Majesty as part of her wedding gift by the Nizam of Hyderabad and Berar. The origin of the necklace in this portrait is unknown.

Portrait 23a*Usage* —

Gibraltar — Nos. 25 to 29.

Guernsey — Nos. 56 to 60.

Fiji — Nos. 88 to 92.

Bermuda — Nos. 50 to 55.

This interpretation of Terry O'Neill's photograph was engraved by Alan Dow of De La Rue for bank notes designed by that company. This version of the portrait shows The Queen with an elongated face and full eyebrows.

Portrait 23b*Usage* — Bahamas — Nos. 57 to 59.

This version of the portrait was prepared by the British American Banknote Company. In this portrait The Queen appears to have a rounder face and narrow eyebrows. This image, unlike the De La Rue image, also suggests The Queen has forced her smile.



Portrait 21. Australia's Queen without regalia.



Portrait 22. New Zealand's Queen with regalia.

Portrait 24Date* — Circa 2001.*Artist* — Unknown.*Usage* — Royal Bank of Scotland — No. 362

This is one of two portraits of Her Majesty to appear on the back of The Royal Bank of Scotland's 5-pound note, which commemorates The Queen's Golden Jubilee. She is depicted in a casual, happy mood. The images of Her Majesty on the back of the 5-pound

commemorative note are the only images of Her Majesty to appear on the back of a banknote. It is understood that this image of The Queen is not based on one particular portrait, rather the artist combined elements from a number of pictures of Her Majesty to produce the final result.

***Portrait 25**

Date — 2000.

Artist — Unknown.

Usage — Bank of Canada — \$20.00 note, issued September 2004.

The photograph, from which this engraving is executed, was commissioned by the Queen's representatives at Buckingham Palace. The photograph was specifically requested by the Bank of Canada for the production of its 20-dollar note introduced in September 2004. The engraving on the banknote was prepared by Mr. Jorge Peral, Artistic Director for the Canadian Bank Note Company. The creative design for the twenty-dollar note, on which the portrait appears, was led by the Canadian Bank Note Company in cooperation with BA International. Both companies have printed notes for the Bank of Canada since its inception in 1935.

This is one of the more attractive portraits of the mature Queen and its rendition on the 20-dollar note maintains the Bank of Canada's reputation of using the better portraits of Queen Elizabeth. For this portrait, Her Majesty is informally attired in a plain dress and wearing one of her favored three-row pearl necklaces.



Portraits 23a & 23b.

The latest formal portrait of Queen Elizabeth that is used on bank notes.



Portrait 24. The Merry Monarch of Windsor.



Portrait 25. Thoughtful stateliness for Canada.

(Image © Bank of Canada/Banque du Canada.)

The Meaning of World Currencies

by Omer Yalcinkaya, I.B.N.S. #6706

Name of Currency	Country	Meaning
Afghani	Afghanistan	derived from country name: "that belongs to or that is from Afghanistan"
Agorot	Israel (coins)	derived from the Hebrew word Agar "to hire"
Aksa	Tuva (old)	In Tuvanian and in other Turkic languages: Aksa (pronounced as Aksha) means " Money ." It was the currency of the People's Republic of Tuva from 1921 till 1944 when Tuva joined the USSR .
Ariary	Madagascar	17th century currency unit consisting of 720 Variraiventy , a piece of silver equal to the weight of a rice grain. Ariary system is a nondecimal one which is divided into 5 Iraimbilaja
At	Laos (coins)	derived from Thai At , a former coin worth one-eighth of a Füang
Auksinas	Lithuania (old)	derived from Auksas : " gold " in Lithuanian (<i>with special thanks to Audrius from Lithuania</i>)
Aurar	Iceland (coins)	Plural of Eyrir from Old Norse " money ," probably from Latin Aurum " gold "
Austral	Argentina	Latin : " Australis " — coming from the South, Southern, " Auster " — the South wind
Avo	Macao (coins)	Portuguese shortened from Oitavo " eighth " from Latin Octvus " eighth "
Baht	Thailand	A weight unit of 15 grams — Upto 1940's the currency of Thailand was Tical which was 15 grams of silver
Baiza	Oman (coins)	derived from the Hindi Paisa " a quarter "
Balboa	Panama	Vasco Nunez de Balboa — Spanish explorer who discovered the Pacific Ocean (1475-1519)
Bani	Romania (coins)	Means " money " in Romanian
Birr	Ethiopia	In Amharic (language of Ethiopia) Birr means " to be white "
Bolivar	Venezuela	Simon Bolivar — Venezuelan statesman who revolted against Spanish rule, founded Bolivia in 1825 (1783-1830)
Cedi	Ghana	In Akan (a native language of Ghana) Cedi is a " small shell "
Cent, Centavo, Centime	Many countries	Latin : " centum " — a hundred, used in the meaning of " a hundredth "
Colon	El Salvador, Costa Rica	Cristobal Colon is the Spanish name of Christopher Columbus , explorer who discovered America (1451-1506)
Cordoba	Nicaragua	Francisco Fernandez Cordoba — Spanish explorer who discovered Yucatan (1475-1526)
Cruzado	Brazil	from the Portuguese verb " Cruzar : to bear a cross" — early Portuguese gold or silver coins that bore a cross on reverse
Cruzeiro	Brazil	from Portuguese word: Cruz — " Cross "
Dalasi	Gambia	A Gambian native name
Denar	Macedonia	derived from " Dinar "
Dinar	Many countries	Latin : " Denarius " — Silver Money
Dirham	Morocco, UAE	the origin is from Old Greek word " Drakhme " which came to Latin as " Drachma " meaning " a handful "

Name of Currency	Country	Meaning
Dobra	St. Thomas and Principe	Portuguese: Fold, folding
Dollar	USA and many other countries	from 16th century German: " Thaler " a short form of Joachimsthaler , coin made from metal mined in Joachimsthal , a town now in Czech Republic
Dong	Vietnam	Vietnamese: literally " Copper ," in modern Vietnamese Dong means " Currency "
Drachma	Greece	Old Greek: " Drakhme " — " a handful ," also an ancient unit of weight equal to 60 grains
Dram	Armenia	The meaning of the word in Armenian is " money " probably derived from the Greek word " Drachma ."
Emalangeni	Swaziland	In Swati language Langeni means money; Emalangeni is used as plural and Lilangeni is singular
Euro	European Union	derived from Europe . This name was the winning choice in a contest in 1996, and was invented by a group of scholars in Spain. <i>(with special thanks to Roberto Cacciamani)</i>
Escudo	Portugal, Cape Verde	Portuguese: Shield displaying coat of arms ; from Latin: Scutum
Fen	China	" Fraction " in Chinese. 1 Yuan is divided into 100 Fen . <i>(with special thanks to Kevin Au from Canada)</i>
Fenniga	Bosnia and Herzegovina	derived from the German " Pfennig "
Filler	Hungary	In Hungarian Filler means " a very small amount of money "
Fils	Bahrain, Kuwait, Iraq, UAE, Yemen (coins)	In Arabic the word Fals or Fils is derived from Latin word Follis meaning " piece of money "
Forint	Hungary	from Italian word " Fiorino " — Florin
Franc	France and other French speaking countries	14th century French word derived from Latin phrase: Rex Francorum — King of the Franks , inscribed on 14th century francs.
Fun	Korea (old coins)	" Fraction " in Korean . 1 Whan , a silver Dollar, was divided into 500 Fun . <i>(with special thanks to Kevin Au from Canada)</i>
Gourde	Haiti	A tropical American evergreen that produces large round gourds
Gros	Czech Rep. (Former Bohemia)	Pronounced as grosh . Name of the coin equal to the one-thirtieth of a Thaler . The word is adopted from Latin (Denarius) Grossus : lit. " A thick coin " where grossus being " thick "
Groschen	Germany and Austria (coins)	Derived from the Czech Gros .
Grosz	Poland (coins)	Grosz was a 3.2 gr. silver coin equivalent of 12 Denarius in the 14th century in Poland
Guarani	Paraguay	Indigenous people living in Paraguay and Bolivia
Gulden	Holland, Surinam, Netherlands Antilles	Dutch: Golden
Haler	Czech Republic (coins)	derived from the German " Haller "
Halier	Slovakia (coins)	derived from the German " Haller "
Heller / Haller	Germany (coins)	from SchwäbischHall , town near Stuttgart where the coins were minted
Hryvnia	Ukraine	Hryvnia was the currency unit of the Kievan Rus in the 11th century. Originally the word meant " neck " and used for the valuable things worn around the neck.
Inti	Peru	a regional word from Quechua , Peru meaning " Sun " the principal god of Inca culture <i>(with special thanks to Massimo Accordi)</i>
Iraimbilanja	Madagacar (coins)	Iriambilanja means " one iron weight " in Madagascar language which is one fifth of an Ariary
Jiao	China	" One tenth " in Chinese. 1 Yuan is divided into 10 Jiao . <i>(with special thanks to Kevin Au from Canada)</i>

Name of Currency	Country	Meaning
Khoums	Mauritania (coins)	from Arabic word Khoums "fifth," 1 Ouguiya is divided into 5 Khoums
Kina	Papua New Guinea	Kina means "pearl shell" in Pidgin and Kuanua languages
Kip	Laos	In Lao language Kip means "ingot," a mold in which metal is cast
Kobo	Nigeria (coins)	derived from the English "copper" penny
Kopeck / Kopek	Russia, Belarus, Ukraine (coins)	Kopeika is derived from " kopyo " meaning " spear ," from the image of a rider with a spear on the coins minted by Moscow after the capture of Novgorod in 1478
Koruna	Czech Rep., Slovakia	Czech: Crown, head from Latin " Corona "
Krone	Scandinavian currencies	Latin: Corona — " Crown "
Kroon	Estonia	Latin: Corona — " Crown "
Kuna	Croatia	Croatian : " Marten " — a small furred animal, as its fur was unit of exchange in medieval trading
Kurus	Turkey (coins)	Pronounced as Kurush , derived from the Austrian Groschen
Kwacha	Malawi, Zambia	In Bemba (Zambian language): " Dawn " symbolizes the Zambian nationalist slogan " <i>New dawn of freedom</i> "
Kwanza	Angola	In Swahili the word literally means " the first fruits ," but the currency takes its name from Kwanza River in Angola
Lari	Georgia	In old Georgian language Lari means " hoard " or " property "
Lats	Latvia	Derives from " Latvija ": Latvia in Latvian language, Lati and Latu are plural forms (<i>with special thanks to Audrius from Lithuania</i>)
Lek	Albania	Named after 15th century Albanian feudal lord Lek Dukagjini
Lempira	Honduras	Lempira is an Indian Chief who opposed the Spanish
Leone	Sierre Leone	derived from country name
Lepton	Greece (coins)	Lepton (plural Lepta) means " small " or " thin " in Greek
Leu	Romania, Moldova	Romanian: " Lion "
Lev	Bulgaria	Bulgarian: " Lion "
Lilangeni	Swaziland	In Swati language Langeni means money; li- is the singular prefix and ema- is the plural prefix
Lira	Italy, Turkey, Malta, San Marino	Latin: " Libra " — " scales " or " pound "
Lisente	Lesotho	Plural of Sente which is derived from " Cent "
Litas	Lithuania	Derives from " Lietuva ": Lithuania in Lithuanian language, Litai and Litu are plural forms (<i>with special thanks to Audrius from Lithuania</i>)
Loti	Lesotho	In Sesotho (language of Lesotho) Loti is the singular form of Maloti
Lumma	Armenia (coins)	derived from Armenian Lumay " small coin " which comes from Greek Noummos " current coin "
Maloti	Lesotho	Maloti is the name of a mountain chain where there is the highest peak in South Africa
Manat	Azerbaijan, Turkmenistan	derived from the Russian word for coins " manyeta " (spells as " moneta ") which comes from Latin Moneta , " mint, money "
Mark	Germany	Old English: " Marc " is a unit of weight of precious metals perhaps from the marks on metal bars.
Marka	Bosnia and Herzegovina	Konvertibilna Marka is derived from German " Mark ," established by Dayton Agreement in 1995
Markkaa	Finland	Its etymology is the same as " Mark "
Millimes	Tunisia (coins)	from French Millième " thousandth " which comes from Latin Millesimus " thousandth "

Name of Currency	Country	Meaning
Mongo	Mongolia (coins)	Mongolian: Mongo — “silver”
Naira	Nigeria	Altered from the word “Nigeria”
Nakfa	Eritrea	Nak’fa is a town in Eritrea that became the symbol of Eritrean resistance
Ngultrum	Bhutan	Pronounced as “ Engultrum ” means “silver” in Dzongkha a Tibetan language.
øre/Öre	Sweden, Denmark, Norway (coins)	from Old Norse Eyrir “gold coin” which comes from Latin Aureus “gold coin” from Aurum “gold”
Ouguiya	Mauritania	a native word in Mauritania, Ouguiya system is nondecimal which is divided into 5 Khoums
Pa’anga	Tonga	Tongan: “ Bean shaped pieces ”
Paisa	India, Pakistan, Nepal and Bangladesh (coins)	derived from Sanskrit word Padamsah which means a “quarter”
Para	Turkey (old), Yugoslavia (old)	From Persian word Pare which means “a piece.” In Ottoman currency system 1 Kuruş was composed of 40 Paras. In today’s Turkish Para means “ Money .”
Pataca	Macao	Portuguese: “ Paw ”
Pence / Pennies	England	Plural of Penny
Pennia	Finland (coins)	derived from the German “ Pfennig ”
Penny	England	In Old English it was Penig which was derived from Pfenning which means “coin” in Old High German
Peseta	Spain	diminutive of Peso
Pesewa	Ghana (coins)	In Akan (a native language of Ghana) Pésewabo is a seed of a plant, formerly used as the smallest gold weight
Peso	Many Spanish speaking countries	Spanish: “ Weight ”
Pfennig/Pfennigs	Germany	derived from Pfenning which means “coin” in Old High German
Pfeniga	Bosnia and Herzegovina	derived from the German “ Pfennig ”
Piaster/Piastre	Egypt, Lebanon, Sudan, Syria	derived from Italian Piastra “thin metal plate”
Poisha	Bangladesh (coins)	In Bengali Poisha is a “quarter” which is derived from the Hindi “ Paisa ”
Pound Sterling	England and many other countries	Old English: “ Pund ” from Latin word: “ Pondus ” — Weight; Sterling is derived from old English word “ Steorra ” — Star, referring to a small star on early Norman pennies
Pul	Afghanistan (coins)	from Persian word Pul which means “money”
Pula	Botswana	In Setswana (the language of Botswana) Pula means “ Rain ”
Punt	Ireland	Irish Gaelic: Pound
Qepiq	Azerbaijan (coins)	Derived from Russian “ Kopeika ”
Qindarka	Albania (coins)	In Albanian Qint / Qind (pronounced as chint) is a hundred and Qindarka is “one hundredth”
Quetzal	Guatemala	Spanish: a kind of bird; zool: <i>Pharomachrus mocinno</i>
Rand	South Africa	Named after Witwatersrand a region of northeast South Africa where the richest gold-mining areas in the world are located
Real	Brazil	Portuguese: 1) Royal , 2) Actual , 3) Real
Renminbi Yuan	P.R. of China	In Chinese “ Renminbi ” is the “ People’s currency ”; “ Yuan ” is literally “ Round Object ”
Rial	Iran, Oman	Persian version of the Arabic word “ Riyal ” which is derived from the Spanish word “ Real ”
Riel	Cambodia	In Khmer language Riel means “the one that shines, shinny”

Name of Currency	Country	Meaning
Ringgit	Malaysia, Brunei	In Malay Ringgit means " jagged " and was originally used to refer to the serrated edges of the Spanish silver coins widely used in the area.
Riyal	Many Arabic speaking countries	derived from the from Spanish word " real " meaning " royal "
Rubel	Belarus	derived from the Russian " Ruble "
Ruble	Russia	Russian: rubl " Silver Bar " from the verb " Rubit " - "to cut up"
Rufiyaa	Maldives	derived from " Rupee "
Rupee	India, Pakistan, Nepal and others	from Sanskrit word " Rupya " — Silver
Rupiah	Indonesia	derived from " Rupee "
Sen	Indonesia, Malaysia, Brunei, Japan, Cambodia	derived from " Cent "
Sene	Western Samoa	derived from " Cent "
Seniti	Tonga (coins)	derived from " Cent "
Senti	Estonia (coins)	derived from " Cent "
Shekel	Israel	The word literally means " Weight " and was used a unit of weight of around 12 grams
Shilling	UK (old), Kenya, Uganda, Tanzania etc	from the Old English and Old High German verb " Scilling " — " to Divide "
Sol	Peru	Sol stays for Sun, meaning the " God of Sun " the principal god for Inca culture (<i>with special thanks to Massimo Accordi</i>)
Som	Kyrgyzstan	Kyrgyz: " Pure " (gold)
Somoni	Tajikistan	named in the honour of Ismoil Somoni (849-907) — the founder of the first Samanid (Tajik) State
Stotinki	Bulgaria (coins)	derived from the Slavic word Sto a " hundred " meaning " hundredth "
Stotin	Slovenia (coins)	derived from the Slavic word Sto a " hundred " meaning " hundredth "
Sucre	Equador	Antonio Jose de Sucre — South American liberator who revolted against Spain, first president of Bolivia (1795-1830)
Sum / Som	Uzbekistan	pronounced as Som — Uzbek: " Pure " (gold)
Taka	Bangladesh	Bengali word Taka comes from Sanskrit word Tankah meaning a " stamped coin " which may be related to Mongolian Tamga " stamp, seal "
Tala	Western Samoa	derived from English " Dollar "
Tambala	Malawi (coins)	In Chewa (a Bantu language spoken in Malawi) Tambala is a " cockerel "
Tanga	Tajikistan (coins)	derived from the Uzbek Tenga
Tenga	Uzbekistan (Buhara — old)	Uzbek (and also other Turkic languages): " balance, scales, " from Mongolian Tenkhe , from Chinese Tengse : " balance "
Tenge	Kazakhstan	Kazakh (and also other Turkic languages): " balance, scales, " from Mongolian Tenkhe , from Chinese Tengse : " balance "
Tenne	Turkmenistan	Turkmen (and also other Turkic languages): " balance, scales, " from Mongolian Tenkhe , from Chinese Tengse : " balance "
Tetri	Georgia (coins)	Georgian: " white, " due to the silver coins minted in ancient Georgia
Thaler	Germany (old), Ethiopia (old)	As the Dollar, from 16th century German: " Thaler " a short for of Joachimsthal , coin made from metal mined in Joachimsthal , a town now in Czech Republic
Thebe	Botswana (coins)	In Setswana (the language of Botswana) Thebe means " shield "
Toea	Papua New Guinea (coins)	Toea is a very valuable shell used for trading found in the depths of the ocean
Tolar	Slovenia	Derived from the German word " Thaler " as the " Dollar. "

Name of Currency	Country	Meaning
Toman	Iran (old)	A gold coin formerly used in Persia worth 10,000 Dinars, the word comes from Turkish Tümen which ultimately comes from Mongolian Tümen meaning "a unit of ten thousand"
Tugrik	Mongolia	Mongolian spelling is Tögrök — "round"
Yen	Japan	from Chinese word "Yuan" — "a round object"
Zloty	Poland	Polish: Golden

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Notabilities on Bank Notes — Part 3

by Henry B. Heath, I.B.N.S. #3123

This article is the third in a series which continues to review important personalities honored in their specialized fields of endeavour by their portraits on bank notes. It will concentrate on just one group, namely educationalists.

EDUCATIONALISTS

The transmission of acquired knowledge to the younger generation through education is the way in which a culture develops. Today in all countries, from the poorest and most backward to the richest and most advanced, the formal education of children from a relatively early age through to their late teens is regarded as of primary importance by both parents and the state. The passing of knowledge from one generation to the next by whatever method is most appropriate has always been paramount in any community. Now it is recognized that a country's future prosperity depends on its younger generations being provided with a sound and progressive education which develops the child's imagination, memory and ability to make judgements as the foundation for a successful and happy adult life. The means of achieving this has led over the centuries to considerable dispute and a succession of progressive educational methodology being proposed by experts. The application of many such ideas have been successful but others quite the reverse. The three educationalists reviewed in the article represent three very different periods in the history of education in Europe — Komensk² (or Comenius) in the 17th century, Rousseau and Pestalozzi in the 18th / 19th centuries and Montessori in the 19th / 20th centuries. Each made a significant impact

not only in their own country but in a wider sphere. As pupils we had to accept whatever educational system and facilities were available and in vogue during the time we were at school and college so that the contribution of the three notabilities under consideration is best appreciated in the light of the state of education and social conditions pertaining during their lifetime.

Historical background to education in the 17th century.

Although Jan Amos Komensk, or to give him his Latinised name John Amos Comenius by which he was better known, was born in Moravia at the very end of the 16th century and would have been brought up and educated in the early 17th century. Two centuries of Renaissance ideas had already made vast changes in social conditions particularly the increasing involvement of the state in daily life but at that time education throughout Europe was still privileged and only available to the aristocracy, wealthy landowners and those who could afford to pay for it. Teaching was mainly confined to boys and concerned with religion, philosophy and the practicabilities of life, often conducted in Latin rather than the vernacular language. However, the Protestant movement which fought for a more universal education open to all was gaining momentum as the new social and economic conditions took over. With the diminishing influence of aristocratic dominance the growing middle classes increasingly employed private tutors for elementary education after which their male children would have been sent to a boarding school or to a local grammar school to be taught Latin, Greek and the humanities and so made

ready for University studies. A university degree was prestigious and the sign of an educated man which opened up opportunities in the church, law and court or state appointments depending on family contacts and perceived status.

Though meagre, such popular elementary education as was available depended on the overall wealth of a region and was usually under the auspices of the local church be it Catholic or Protestant. There was no compulsion to attend school and in many cases domestic and particularly agricultural demands for a child's labor took precedence. It would have been part of the duties of the priest to give free religious instruction to the local children in the church, church school or local assembly room. Formal educational facilities varied widely between town and country as did the subjects taught and the method of teaching. It was in this climate that Jan Komensk started to make an impact. He realized that any general improvement in education, which he considered essential, would necessitate a comprehensive reform not only of the school system but of the subjects and teaching methods employed and general attitudes towards education. He applied his not inconsiderable intellect to these problems.

Jan Amos KOMENSKY.

(Latin: John Amos COMENIUS) (1592/1670)

Born into a Protestant family in Eastern Moravia (now part of the Czech Republic), Jan Komensk had a religious upbringing under the aegis of the Moravian Brethren. He received a classical education and studied at the University of Heidelberg. Ordained as a Protestant priest he became minister of Pyerav and



Czechoslovakia 20 korun face (P95, 1988).
Portrait of Jan Komensky; semicircular design
with open book at left.



Czechoslovakia 20 korun back (P95, 1988). Tree of life growing from
the pages of an open book. Printed text to left and young man and
woman standing and reading from an open book at right.

Fulnek where he also acted as teacher in the school (1614-16). During the Thirty Years War (1618-48) and the invasion of his country by the army of the Holy Roman Empire (1621) he lost all his possessions and was forced into exile. For some years he wandered from place to place throughout Europe and finally settled in Leszno, Poland. Here he refined his theories on education and wrote his now famous book, *Didactica Magna* (1628-32 and was translated in 1896 and 1931). In this he set out his principles for universal education and methods of teaching. Though Jan Komenský was made bishop of the Moravian Brethren he never lost his main objective to bring about a system which provided that all people should be able freely to acquire wisdom by which he meant "full humanity expressed in rationality, morality and happiness." He realized that this would entail a complete reappraisal of the education

system, its schools, teachers and teaching methodology.

Outstanding among his enlightened ideas was that of dividing education into four main periods; 1. infancy (up to 6 years) aimed at developing the young physical body and mind; 2. the vernacular school (7-12 years) providing separate classes based on age and aimed at developing imagination and memory in a wide range of subjects; 3. the grammar school (13-18) where pupils were taught Latin, Greek, the humanities and sciences as a preparation either for the workplace or further education at 4. University (19-24). In many countries this system is broadly accepted to this day although its specific interpretation is now more relaxed and of course shows wide variations reflecting local conditions and national aspirations around the world.

Until the 19th century these proposed changes were only slowly

adopted, mainly in the cities and towns.

There were other eminent and highly critical educationalists and philosophers around in Europe, particularly Sir Francis Bacon (1561-1626) in England, René Descartes (1596-1650) in France and Gottfried Leibniz (1646-1716) in Germany, at this time and debate was heated, particularly so in Germany. But throughout small rural towns and villages, certainly in Britain in the late 17th and 18th centuries, elementary education was meagre and at best consisted of a small village school with a head mistress and only one or two unqualified teachers who covered all subjects for all ages; the so-called "dame" schools.

Jan Komensky was an excellent linguist who spoke four languages fluently. In consequence he pioneered a new method of teaching languages using illustrations and related text in Latin and the vernacular. He wrote *Janua Linguarum*



Czech Republic 200 korun face (P6, 1993).
Portrait of Jan Amos Komensky.



Czech Republic 200 korun back (P6, 1993).
An adult hand reaching out to that of a child.

Reserata (The Gate of Tongues Unlocked) (1631) and later *Pansophiae Prodromus* (1639) which were very successful. Such was his fame that he was invited by the British Parliament to visit London to try out his methods in England. Unfortunately the British Civil War was at its height and this prevented any progress but one consequence of his visit to London was the founding of the Royal Society, now one of the world's most prestigious scientific bodies (1660). Komensk left for Sweden (1642) where he worked for seven years before moving to Hungary (1650). Here he wrote his *Orbis Sensualium* (1658) a valuable visual aid to learning languages. He finally moved to the Netherlands and died in Naarden.

Portrait: Czechoslovakia, Czechoslovak State Bank, 5 Korun (P15) issued 1920-23.

Small portrait showing Jan Komensk with a white beard and a tight head cover; 2. 20 korun (P15) issued 1985-89. New and larger portrait, bust facing half left, with shoulder-length hair and a full beard, wearing a high collared dark coat. A semicircular design with an open book at left and a vignette of a tree of life at right. On back a vignette of a tree of life growing out of an open book with a young man and woman in background at right.

Historical background to education in the 18th and 19th century.

By the end of the 18th century the traditional powers of the aristocracy had been significantly weakened, social conditions were improving and the role of the state correspondingly strengthened. International trade and industrialization had opened up and it was the middle classes who were taking advantage of the opportunities on offer. This called for a further reevaluation of educational needs, particularly in the work place. In Europe this enlightened view of wider public education paid for by the state through taxa-

tion was accepted more readily than in either the UK or the USA. The 18th century saw great changes in educational attitudes which transformed the classroom.

The outspoken writings of Jean-Jacques Rousseau (1712-1778), the eminent Geneva born philosopher and educationalist, made a significant influence on the social turmoil which led to the French Revolution. His works strongly denounced what was regarded as a civilized society and favored the fundamental rights of ordinary people over that of a government. His novel, *Emile, ou Traite de l'education* (1762) set out new ideas on education extolling the individual and natural development of a child away from the distractions of civilization and stressing the importance of teaching by example so as to reveal and encourage the innate abilities of those being taught. This revolutionary proposition outraged both the religious and political establishment forcing him to flee to Switzerland. However, Rousseau's concepts were more acceptable outside of France and particularly in Switzerland where they were espoused by Johann Heinrich Pestalozzi a Swiss educational reformer whose life was devoted to the children of the poor and a devotee of Rousseau.

Johann Heinrich PESTALOZZI (1746-1827) was born in Zurich. He started studying theology but abandoned this for the freedom of country living. Like Rousseau, he was convinced that a good, clean, hard working rural life style was the best foundation for happiness and in 1769 he married Anna Schultthness who helped him develop a residential farm school on a neglected estate at Neuhaus (but organizational problems forced its closure (1774). Two further attempts at running schools for orphans, at which they carried out spinning and weaving in an attempt to become self supporting, also failed. Pestalozzi did not give up and although his business

acumen may have been poor he set about writing, *Abendstunde eines Einsiedlers* (The Evening Hour of a Hermit) (1780) in which he outlined his basic theory of education. He followed this by a successful four-volume pastoral novel, *Lienhard und Gertrud* (1781-87) which stresses the role of a mother in infant education. Throughout this period Pestalozzi lived alone at Neuhaus, a disappointed man. Following the French Revolution (1789), Pestalozzi was invited by the Swiss government to reorganize the Swiss educational system, but rejected this in favor of creating a home for deprived war orphans in Stans (1799). He obtained Swiss government assistance to open a school at Bergdorf (1799-1804) moving to M nchenbuchsee in 1804 and then to a fee-paying boarding school at Yverdon (1805-25). Here he developed and wrote what is called the Pestalozzi system of education based on Rousseau's natural principles of teaching by example. The subjects taught were aimed at fostering a child's innate intellectual, moral and physical attributes by observation and comprehension leading to the ability to think for themselves. The school achieved a good name and for many years attracted pupils from all over Europe. But Johann Pestalozzi, though a great moralist, was an impracticable man and a poor administrator so that few of his efforts came to fruition. His last school at Yverdon was forced to close through lack of pupils and Pestalozzi retired to Neuhaus with the few that were left. His wife died in 1827 leaving him a lonely and completely disillusioned man yet convinced that his ideas would eventually prevail. He wrote his final book, *Schawnsengesang* (Swan Song) in 1826, just before his death.

His ideas were indeed carried to the U.S.A. by two American educationalists, Horace Mann (1796-1859) and Henry Barnard (1811-1900). In the "land of the free" individuality and personal skills, central to

Pestalozzi's dream, are widely appreciated throughout the ethos of education, work and happiness and the United Nations has now acknowledged that education is a human right open to children and adults alike.

Those who wish to increase their knowledge of this remarkable man should visit the following website for a fulsome and fascinating biography.

<http://www.pestralozziworld.com/lifeandwork.html>

Portrait: Switzerland 20 franken P173(1929-50 issue) Bust facing half left, in oval vignette showing Pestalozzi with long dark hair, wearing a white cravat.

Historical background to education in the 19th and 20th centuries

Throughout the 19th and particularly the 20th century progress in educational reform was extremely active and progressive in spite of several major conflicts and two World Wars. There was no shortage of ideas, theories and experiments which revolutionized the classroom and teaching methodology. Gradually the long and deeply established study of the humanities was being replaced by an emphasis on the sciences. Even the basic religious faiths were no longer unquestionably accepted especially the value of an individual within the community. The concepts of the educational "life span" proposed by Komensk were still broadly applicable but were increasingly being challenged as the ability and individual aptitude of pupils rather than their age were being recognized more and more in determining both class size and composition. Teacher training was more intense and progressively tailored to meet specific needs involving the active participation of pupils in projects rather than the passive learning of facts by rote. The rapid spread of prosperity across all classes of society following World War II had its effect on education as well as on the work place. Travel

across countries offered wider horizons and new experiences which in turn made the younger generation dissatisfied with the status quo. The opening up of world trade made the study of languages both more appealing and necessary. Technology was at the forefront of change and the advent of the computer certainly altered the whole attitude to the acquisition and dissemination of knowledge. These were centuries of unimaginable change, greater diversity and an even greater challenge to adapt to modern ideas in almost all aspects of life.

Towards the end of the 20th century the undeveloped countries, many of which were experiencing independent government for the first time, were quick to adopt all that the developed world had to offer. Education was seen as central to eliminating the old colonialism and the creation of true national identities. New schools and teachers became a priority and the rate of change in such countries was impressive. Aspirations, particularly in secondary and university education, rose ever higher and places in colleges and universities were in greater demand than ever. By the end of the 20th century this had placed an enormous financial strain on governments and pupils alike. The science of education is no longer studied in isolation but as part of the much bigger whole involving not merely philosophy and the acquisition of facts but scientific methodology, psychology, physiology and sociology all of which give rise to new ethical problems as the young grow "older" much quicker.

Into this maelstrom of change came an incredible Italian educator, Maria Montessori. She was by training a medical doctor but specialized as a psychiatrist and became deeply interested in the problems of educating mentally backward children. This became her life's work and resulted in her belief that every child however imperfect

has an innate creative potential, a mental urge to learn however slowly and an absolute right to be treated as an individual. Maria Montessori strongly objected to the Victorian idea of pupils being lined up in desks before a teacher, listening and learning without individual attention to their specific needs. She considered that such methods were de-meaning to the pupils, chiefly to those who were retarded, slow to comprehend or to learn and often too frightened to draw attention to themselves. She had the novel idea of providing pupils with materials suitable to the subject and getting them individually involved during the lesson in hand. She discovered that simple materials could stimulate real interest in young children giving them an experience which could be recalled. For instance, a child aged 3 to 6 years, presented with a box of colored beads can use these to learn simple arithmetic principles by placing them in different numeric piles making it even more interesting by introducing different sizes and colors. A pair of scales will give a child enormous interest in the weight and value of different objects. The concept using purpose designed objects is capable of wide application leading to a positive individual learning experience without being mentally tiring. This idea of engaging the individual attention of the young pupil is central to the Montessori method. As the child gets older the equipment can be made progressively more demanding and so long as the teaching is "hands on" for the pupils it will give positive results. Unlike the more formal methods of instruction where the teacher speaks and the pupils listen, in this method the teacher demonstrates the equipment to the class and then leaves the pupils to carry on by themselves – self education and learning by mistakes is the essence of the system. Of course there is much more to Maria Montessori's educational philosophy than this simplified example and there are many



Italy 1000 lire(P114 1990-94 issue) face.
Portrait of Maria Montessori.



Italy 1000 lire (P114 199-94) back.
A vignette of one to-one teacher pupil lesson.

excellent books and articles which go into much greater detail that is warranted here. Dr. Maria Montessori was a very dedicated woman with a mission as her biography discloses.

Maria MONTESSORI (1870-1952) was the only daughter of a noble family in Chiaravalle, near Ancona, Italy. She studied medicine at Rome University being the first Italian woman to qualify as a medical doctor. Her first appointment was as an assistant physician and instructor in the University psychiatric clinic. This roused her interest in education and she studied psychiatry and teaching methods specializing in the teaching of children with learning difficulties. She became the director of the Orthophrenic School for the feeble minded. Being interested in the writings and experimental work of Edouard Seguin (1812-1880), an American specialist in mental retardation, she adopted his proposals for teaching mentally defective children and based on her experiences, she decided to use the same methods for teaching normal children and met with equal success. During her time at the University of Rome she acted as lecturer in pedagogy (1900-07) and also held the chair of anthropology (1904-08).

With this considerable experience and on the instigation of the civic authorities she opened the first

Montessori school, *Casa dei Bambini* (Children's House), in the San Lorenzo slum district of Rome (1907). This proved a success and led her to write a book about her educational system which became known as the Montessori Method (*Metodo della Pedagogia Scientifica*) (1912). She followed this with a second book, *Autoeducazione nelle Scuole Elementari* (1912). Much has been written on her methods which depend more on encouraging creative potential and initiative rather than formal teaching sessions and compulsion. The success of the system led her to open Montessori schools throughout Europe, the U.S.A. and in many other parts of the world during the next forty years.

She became director of the Montessori Institute, Barcelona (1917), organized and ran a training course in London (1919), and became government inspector of schools in Italy (1922-34). She left Italy because of her dislike of fascism and finally settled in the Netherlands where she founded the Montessori Training Centre (1938). Today her philosophy of tailoring teaching methods to individual needs, capacity to learn and the encouragement of self-reliance are well established as the basis for teaching young pupils. His work has certainly had wide social and philosophical implications and her books have been translated into

many languages.

Portrait: Italy P114 (D.1990)
Bust facing quarter left. On back, a teacher and pupil in a one-to-one teaching session.

Acknowledgements:

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Encyclopaedia Britannica Ultimate Reference Suite 2004.

"History of Education" and "Jan Heinrich Pestalozzi."

Encarta 2004, Encyclopedia Plus.Microsoft Corporation.

"John Amos Comenius" and "Maria Montessori."

The I.B.N.S. is pleased to announce that we have secured the domain name "theIBNS.org." Our internet address is now <http://www.theIBNS.org>

The Paper Money of Switzerland in the 20th Century — Part IV

by Urs Graf, I.B.N.S. #0863

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Chapter XI.

The Fourth Issue: Hans Erni and the First Reserve Series.

In 1941, the SNB organized a competition to get ideas for a new issue of bank notes. But the Bank remembered the disappointing results of the open competition of 1921. In order to avoid a repetition, the SNB asked six artists to design a 50 francs note, probably to have an idea of the skilfulness of the artists. However, three only submitted sketches, and the design proposed by Hans Erni was the most interesting one. But things work not every time the way they should.

Hans Erni (fig. 127) was born on February 21st, 1909 in Lucerne, where he made also his apprenticeship as surveyor and construction sketcher. Following that, he went to the fine arts school also in Lucerne. He completed his awareness by many stays abroad, in Paris, Berlin, London, Mauritania and Guinea. He worked in many artistic domains, like painting, drawing, graphics,

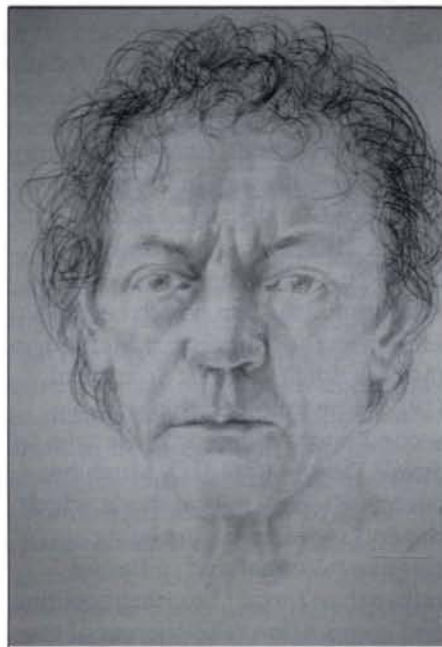


Fig. 127. Hans Erni, selfportrait, in *The Swiss Banknote*, 1907-1997, p. a47.

illustration, tapestry and mural painting, sculpture, ceramics and reliefs. He worked at the theatre of Salzburg as designer of scenery, and, last but not least, he produced

several stamps and medals as well as this fourth issue of notes of the SNB.

First, Erni designed the 50 francs note. His first sketch had a rather abstract face side symbolizing the distribution network of electricity (fig. 128), while a Pelton-type vertical axis turbine and its generator in a mountain landscape was shown on the back side. However, the SNB preferred to keep this design for the 1000 francs note and asked Erni to prepare another one for the low denomination note. So he created a strong and beautiful design of a young mountain peasant with a splendid bull on a pasture before a mountain background separated from the pasture by a curtain of mist. This design (fig. 129), along with a pretty young woman's head in a medallion on the face side (fig. 130), was ready on August 1st, 1942, as this is the date shown on the note. While the face side was agreed with some minor changes in the hairdress (look at the face and the neck) (fig.



Fig. 128 Face. Design for a 50 francs note "Electricity" by Erni, SNB Archive coll.



Fig. 129. 50 francs by Erni, second back proposal, SNB Archive collection.



Fig. 130. 50 francs by Erni. First face proof, SNB Archive collection.



Fig. 131. 50 francs by Erni, face of the reserve note. SNB Archive Collection.

131), the frame of the back was modified in order to alleviate it (fig. 132). The green note with a light green, olive, ochre and brown background was dated March 15, 1945. It's size is 162 x 93 mm, and 5 million notes were printed (series A1 - 2Z).

The second denomination Erni designed was the 1000 francs note. First, he intended to put a "Landsgemeinde" (people's assembly) as the symbol of direct democracy on the back, and we know a design from 1943 (fig. 133). How-

ever, it would have been very difficult to reduce Erni's sketch to the size of a bank note without losing the majestic character of the scene in front of the Swiss mountains. Furthermore, we told it already, the Turbine, originally designed for the 50 francs note, was still there. So, it was finally used for the highest denomination, practically without any changes (fig. 134). On the face, another young woman's head in a medallion is the only pictorial element (fig. 135). The

frames on both sides are in shades of purple and violet on mainly light green, orange and lilac ground printing, the head being brownish black. The turbine in mountain landscape is purple and blue. The note has a very large size, 228 x 125 mm, and is issue-dated January 1st, 1950. 15 million notes were printed (series 1A - 6Z).

The last note Erni designed was the 500 francs. The topic was the chemical industry, with a chemist in



Fig. 132. 50 francs by Erni, back of the reserve note. SNB Archive collection.



Fig. 133. 1000 francs by Erni. First proposal for the back, photograph from a poster.



Fig. 134. 1,000 francs by Erni. Back as printed on the reserve note. SNB Archive collection.

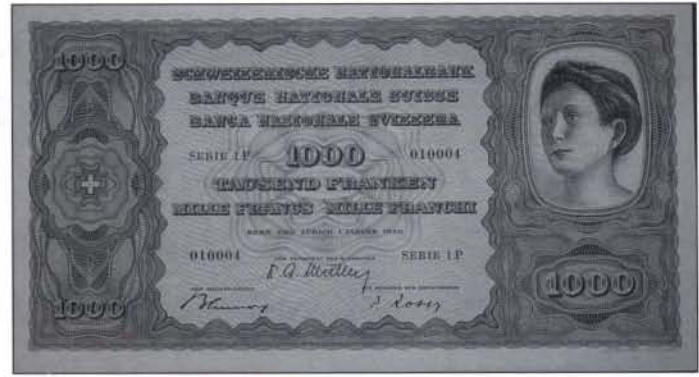


Fig. 135. 1,000 francs by Erni, face. SNB Archive collection.

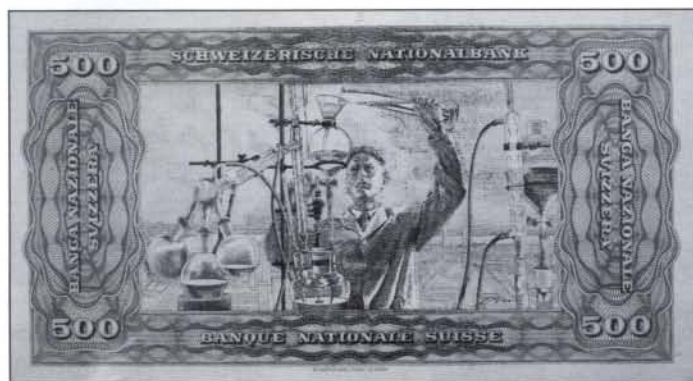


Fig. 136. 500 francs by Erni, back. SNB Archive collection.



Fig. 137. 500 francs by Erni, face. SNB Archive collection.

his laboratory on the back (fig. 136). The face shows also a female head in a medallion (fig. 137). The frames are in shades of brown and red, the head being dark brown as well as the back vignette. The background is made of blue, brown and orange wavy lines and a multicolored guilloche at the center. This note is dated August 1st, 1949 and measures 208 x 115 mm. However, it was abandoned, while it was ready for printing. Why?

Well, it occurred after the war, when the cold war begun. In 1949, a member of parliament of Lucerne — a kind of pocket edition of the late Senator Joe McCarthy, named Kurt Bucher — asked the government if it was aware that a member of the Swiss Labor Party (the Communist party was still illegal) had been entrusted to elaborate the new notes of the SNB. The government said that he was respecting the artistic liberty of expression, but

that he understood that it could be surprising that it supported somebody affiliated to an antidemocratic party. The collaboration between the SNB and Erni was then stopped.

It must be said that Erni's notes were in competition with the 5th issue, designed by Gauchat and printed in London, which offered better protections against counterfeiting. So, they were put into the special reserve, along with the 100 francs note "Haslitalerin." Due to the progress of the reproduction techniques, the reserve notes printed by OF (Orell Füssli) were no longer safe enough to be released, and all notes of the special reserve were destroyed at the end of the seventies, excepted ten samples of each denomination in the archive collection of the SNB. It must be noted that on a poster showing Erni's designs is shown also a sketch for a 5 francs note with a topographical topic (fig. 138).



Fig. 138. 5 francs by Erni, drawing for the back, taken from a poster.

Chapter XII.

Vercellotti and the Waterlow
Proposals for a new 1000 francs
note, 1949/50.

This chapter is somehow hard to fix chronologically, as it goes along with the printing of the Erni notes and the preparation of the 5th issue

After the end of world War II, a Swiss citizen, Mr. Pilloud, met an Italian citizen interned in Switzerland. This man knew an engraver named Vercellotti, involved in counterfeiting of passports and identity cards during wartime. The Swiss met Vercellotti in Torino, Italy and asked him if he would be able to imitate a 1000 francs note of the second issue, which Vercellotti succeeded to do. In November 1946, the first printing of false notes was ready, and Vercellotti gave Pilloud at least 200 samples. Pilloud gave two Italians 46 of them, spent a lot of them in Italy to purchase fabric ballots, returning then to Switzerland with the spare notes, where he gave a Swiss citizen some of them. On December 17th, 1946, the first counterfeit note was spent in Geneva, and the federal police arrested soon Mr. Pilloud. After denying obstinately for a moment, he finally told the whole history as it occurred. Vercellotti was arrested in Torino on February 16th/17th, 1947, and 945 already finished notes were seized, along with 273 notes still in the printing process and the machinery. On this second printing,

an error on the first notes was corrected: the lower end of a bar hold by the worker of the foundry at right on the vignette was added, as it had been forgotten on the first notes.

Pilloud spent some years in a penitentiary. Later on, he changed officially his name. In the meanwhile, he had become honorary citizen of Alicante, Spain, for his activity there in building, especially for tourism purposes.

The direction of the SNB was afraid that more counterfeits could appear and studied measures to be taken if such counterfeits or still better ones should flood the country. In the archives of the SNB are some specimens of the 1000 francs note with various overprints on the face made by Orell Füssli (OF) and possibly another printer for the samples pencilled "Bi" on the upper margin. Maybe, these are related with Vercellotti's counterfeits and could have been a provisory measure to be taken very quickly if more counterfeits should appear in circulation before a new note was at hand to replace all notes of this denomination. By chance, this did not occur, and the overprints were never used.

The first proposal consisted of two oval red guilloches in the size

65 x 42 mm with the Swiss cross at center, placed on top and on bottom right of the center of the note. The general look of this one is rather clumsy (fig. 139). The second one consisted in a red vertical lathework ribbon of a width of 35 mm, very delicately engraved, applied between the upper and lower borders of the frame. This solution is much more pleasant and would have been more difficult to reproduce. The third one is like the second one, but with two half-ribbons added at left and right inside the frame, all three in red (fig. 140). The fourth one is a large red guilloche of 95 x 88 mm applied at the center and filling the space inside the frame. This one looks also very nice and would have been more difficult to copy (fig. 141). The last one has the same large central guilloche, but in blue, with two additional small guilloches at lower left and right, different in design and in shades of red and of a diameter of 19 mm. Furthermore, a third rather coarse overprint in the size of 38 x 34 mm has been applied on the frame between the two figures 1000 at the right end of the note. It was of course too much to be good (fig. 142). Anyway, these would not have been a big challenge for a counterfeiter like Vercellotti.

In the archive collection of the



Fig. 139. 1,000 francs. Second issue with two red overprints.
SNB Archive Collection.



Fig. 140. 1,000 francs second issue, with one or three red overprints.
SNB Archive collection.



Fig. 141. 1,000 francs second issue, with large red guilloche overprint. SNB Archive collection.



Fig. 142. 1,000 francs second issue with various overprints. SNB Archive collection.



Fig. 143. 1,000 francs, Dec. 4, 1949. Design by Waterlow & Sons. SNB Archive collection.



Fig. 144. 1,000 francs, Dec. 4, 1949. Back design by Waterlow & Sons. SNB Archive collection.

SNB are four sketches for a new 1000 francs note which we will present here. All of them have printed guilloche frames, while the portraits and other designs are painted.

Two of them are dated December 4th, 1949. The first one is of reduced size, 205 x 115 mm, and its main color is dark violet on light green and orange, the Swiss coat of arms being red and white. On the face, at right, is a portrait of a young boy (fig. 143), painted by the famous painter Albert Anker (April 1st, 1831 — July 16th, 1910). Originally, Anker wanted to become pastor, but after his studies, he turned to art and studied painting with Gleyre in Paris, where he lived during the winter season until 1890, when he settled definitively in Ins (near the lake of Bienné / Biel). He had also an important political activity. On

the back are shown the buildings of the Swiss National Bank in Zurich, where are the first and third departments (left) and in Bern, where is the second department, responsible for the monetary circulation (right) (fig. 144). This note is rather nice, although not very original nor modern.

For the second note, there is an interesting detail to mention. At the end of the eighties was found in Belgium in the estate of a designer who had worked also for an English printer, a pencil sketch for a 1000 francs note, dated December 4th, 1942 (the same as for the 100 francs note "Haslitalerin"), already in the size of the future series, 228 x 125 mm. At left, below the Swiss arms, a seated lady in a traditional dress, embroidering (fig. 145). The whole sketch is crudely done but ... seven years later, the second proposal of

Waterlow is the exact reproduction of this sketch, the only thing having changed being the vignette, where the well-known lady of the note of the 2nd issue replaces the seated embroiderer. However, we have a full-bust portrait rather than only the head, as on the old notes. The colors are maroon on iridescent background (fig. 146). The back also is of interest, as there are two vignettes: the first one shows the reproduction of a painting of Albert Anker: a marriage scene in the office of a village mayor (fig. 147) and, fixed on the note at the left end and covering the first vignette, another one showing four people representing agricultural activities during the four seasons, taken from Hans Stocker's drawing for a 100 francs note for the 1948 competition. This is certainly the most modern of all reverse designs, interesting and

pleasant, although maybe a little too stiff. The color of the back is mainly blue, with a pink (!) tint on the cross (fig. 148).

The third and fourth designs are dated January 1st, 1950, and the size is the same as the current notes, 215 x 132 mm. Also, both of them have the same engraved female head as

the circulating note, maybe not to create confusion amongst the public. The third design is mainly maroon on face and back, with a dark blue central vignette on the face and iridescent guilloches on yellow and tan background (fig. 149). The back is certainly the most original and the most pleasant of all four back

designs, in spite of a left half crushed by large lettering. It shows a scene of the vine harvest, somewhere in Switzerland (fig. 150). The drawing is probably by Georges Dessouslavy, who participated also in the competition for the new issue of 1948. Indeed, this landscape looks very close to that shown on his



Fig. 145. 1,000 francs pencil drawing for a new design, dated December 4, 1942. Private collection.



Fig. 146. 1,000 francs, Dec. 4, 1949. Design by Waterlow & Sons. SNB Archive collection.



Fig. 147. 1,000 francs, Dec. 4, 1949. Back design by Waterlow & Sons. SNB Archive collection.



Fig. 148. 1,000 francs, Dec. 4, 1949. Back design with different vignette, by Waterlow & Sons. SNB Archive collection.



Fig. 149. 1,000 francs, Jan. 1, 1950. Face design by Waterlow & Sons. SNB Archive collection.



Fig. 150. 1,000 francs, Jan. 1, 1950. Back design by Waterlow & Sons. SNB Archive collection.



Fig. 151. Sketch for a 100 francs note by Georges Dessouslavy. SNB Archive collection.

proposal for a new 100 francs note (fig. 151).

The fourth design is in my mind the worst one, showing no originality at all. The face side is in dark violet on an orange and yellow background, a multicolored guilloché surrounding the central figure (fig. 152). The back shows Switzerland's most known mountain, the Matterhorn, in an ex-

tremely heavy dark greenish-blue frame and flanked by the Swiss arms (fig. 153). This back reminds the back of the 100 francs note "Tell" issued in 1918, and the style of the note could be of this time. Shame to the printer who dared submit such a design in 1950!

Finally, the preparations for a new series of notes had already started when these proposals were

submitted, and it showed no longer necessary to print a provisory note to replace the current one, because there were no more dangerous counterfeits.

Chapter XIII.

Proposals for the Renovation of the Small Denomination Notes 1950/51.

At the beginning of the fifties, it was obvious that a replacement of the two small denomination notes was necessary, especially regarding the old-fashioned and rather gloomy look of the 5 and 20 francs notes. As we will see in the next chapter, a competition to obtain new notes for the higher denominations was yet organized in 1948, but the problem of the small notes persisted.

So, in 1951, Orell Füssli, the printer of these notes, made several



Fig. 152. 1,000 francs, Jan 1, 1950. Front design by Waterlow & Sons. SNB Archive collection.



Fig. 153. 1,000 francs, Jan 1, 1950. Back design by Waterlow & Sons. SNB Archive collection.



Fig. 154. 5 francs, Jan. 11, 1951, OF proposal, first design, face. SNB Archive collection.



Fig. 155. 5 francs, Jan. 11, 1951, OF proposal, first design, back. SNB Archive collection.

proposals for new notes for these two denominations as well as for a 10 francs note. These weren't only drawings, but already proofs ready for printing. There were two main types for the 5 francs note, with several varieties regarding the ground printing for the second one, two main types for the 10 francs note and two proposals consisting mainly in color variations of the then circulating 20 francs note "Pestalozzi."

The first proof for a 5 francs note looks pretty, although it shows no vignette neither on the face nor on the back (fig. 154). The only pictorial elements on the back are grapes and apples, and only in a very discrete way (fig. 155). The dominant colors are brown and dark green, but the overall impression is much more light than the William Tell note in use at those days. The lettering resembles to the type used on the

100 francs note "Haslitalerin" of the fourth issue. The size of the note was the same as for the circulating note, 125 x 70 mm, and it is dated November 1st, 1951, bearing the signatures of Blumer, Müller and Keller.

The second proposal doesn't contain any pictorial element, the note consisting of a frame and a lathework background, with text in three languages (fig. 156/157). These proofs show the same size, date and signatures as the first one, and there are many proofs with very light variations in the colors and/or in the ground printing. As the note wasn't realized for issue, it doesn't seem useful to go too much into these subtleties. As you can see, this note would have fitted very well in the fourth issue designed by Erni. But, as you remember, Erni's notes were put into the reserve and were never released. Furthermore, the 5

francs note was no longer a necessity, as there were enough coins of this denomination in circulation. I remember that the 5 francs note was already scarce in the current circulation at the beginning of the fifties and was no longer issued by the bank by 1955. So, the need for a new design was not of first importance and it was therefore the last tentative for this low-denomination note.

Both proposals for a 10 francs note are close to the second 5 francs proof. The main difference can be seen on the face, the first proposals showing at left and right a mere guilloche on the frame, while the second type shows on either side the Swiss cross (fig. 158). The back is very simple, and the overall coloring is in shades of brown and red on an iridescent background, the back being mainly olive and violet with blue and brown (fig. 159). The size is a little larger than for the 5 francs



Fig. 156. 5 francs, Jan 1, 1951. OF proposal, second design, face. SNB Archive collection.



Fig. 157. 5 francs, Jan 1, 1951. OF proposal, second design, back. SNB Archive collection.



Fig. 158. 10 francs, Jan 1, 1950. OF proposal, face. SNB Archive collection.



Fig. 159. 10 francs, Jan 1, 1950. OF proposal, back. SNB Archive collection.



Fig. 160. 20 francs, Jan 7, 1951. OF proposal, face.
SNB Archive collection.



Fig. 161. 20 francs, Jan 7, 1951. OF proposal, back.
SNB Archive collection.

note, 135 x 77 mm, and the date is January 1st, 1950, with the same printed signatures as for the 5 francs proofs.

As for the 20 francs note, there was no major change regarding the circulating note. The main effort was to have a note not as dark as the circulating one, which looked a little dirty even when it was new. So, OF presented a first variety with shades of blue and lilac, the portrait of Pestalozzi being in black (fig. 160), and the back was very much lighter also, the size of the figures 20 in the corners being reduced (fig. 161), also in shades of blue, purple and violet. The second proposal had no difference regarding the plates, but the right part of the face with the portrait of Pestalozzi is printed entirely in dark grey rather than blue and purple. Although this note would have been nice, the proposal

was discarded. It was a design too old to fit with any new issue, and finally, the SNB asked one of the artists which participated in the 1948 competition to design the notes of 10 and 20 francs to be issued along with the new series. It should be mentioned that the note shows a regular series and number, with the signatures of Müller, Blumer and Rossi, the date printed being July 1st, 1951, which doesn't exist in the regular issue.

Chapter XIV. The Fifth Issue: Hermann Eidenbenz and Pierre Gauchat

A competition was organized in 1948 to get designs for a new issue. The artists had to submit a sketch for a new 100 francs note, and these made by Hermann Eidenbenz and Pierre Gauchat got the first prize.

We know the topic design of Eidenbenz' sketch : Paracelsus (fig. 162) and the physics, but we ignore what Gauchat's sketch was like. They were asked thereafter to design also a 1000 francs note, for which Eidenbenz elected the General Dufour for the face vignette (fig. 163) and a wine harvest for the back, which today seems rather strange, as now we are used to see a link between both sides of a note. Gauchat presented a note showing the son of William Tell, Walter, holding the famous apple pierced by the arrow (fig. 164). Amongst the competitors was also Georges Dessouslavy, with a 100 francs note showing a wine harvest scene as general topic (see fig. 151 in chapter XII).

Finally, the SNB decided to split the series in two : the two lowest denominations (10 and 20 francs)



Fig. 162.
Hermann Eidenbenz, proposal for the 100 francs denomination.
SNB Archive collection.



Fig. 163.
Hermann Eidenbenz, proposal for the 1,000 francs denomination.
SNB Archive collection.



Fig. 164.

Pierre Gauchat, proposal for the 1,000 francs denomination.
SNB Archive collection.



Fig. 165.

Hermann Eidenbenz in *Die Noten der Deutschen, Bundesbank*,
Bundesdruckerei Berlin 1964, p. 66.

would be designed by Eidenbenz and printed by Orell Füssli in Zürich, while the higher notes would be designed by Pierre Gauchat and printed by Waterlow & Sons (50 and 500 francs) and Thomas de la Rue (100 and 1000 francs) in England.

A) The Eidenbenz notes.

Hermann Eidenbenz (fig. 165) was born on September 4th, 1902 in Cannanore, on the Malabar coast in India. His father was Swiss citizen, his mother went from southern Germany. He went to Switzerland to go to school and learned the

graphic art at Orell Füssli in Zürich and completed thereafter his formation at the practical arts school in the same place. Then, he went to Berlin and taught graphism at Magdeburg. In 1932, he founded with his brethren in Basel the Studio



Fig. 166. OF, 20 francs, 5th issue, face.
SNB Archive collection.



Fig. 167. OF, 20 francs, 5th issue, back.
SNB Archive collection.



Fig. 168. OF, 10 francs, 5th issue, face.
SNB Archive collection.



Fig. 169. OF, 10 francs, 5th issue, back.
SNB Archive collection.

for Graphics H., R. and W. Eidenbenz. In 1953, he became director of the practical graphics department at the arts school in Braunschweig (Germany), and participated in 1958 in the competition organized by the Bundesbank for its first bank note issue dated 1960. He was in charge of the design of this issue which circulated from 1961 until 1989.

The first denomination Eidenbenz designed was the 20 francs note. The vignette on the face (fig. 166) shows the Swiss general Guillaume-Henri Dufour, born on September 15th, 1787 in Constance. He participated still in the last campaigns of Napoleon I. In 1931, he became Chief of the general staff of the federal army, and in 1847, he fought against the separatist (mostly catholic and rural) cantons ("Sonderbund"), being victorious after two months and a few battles with very few casualties. After that, being director of the Swiss Topography, he created the topographical map of Switzerland at the scale of 1:100,000, the so-called Dufour map. In 1864, he was president of the conference which resulted in the Geneva Conventions. Dufour died on July 14th, 1875 in Contamines near Geneva.

Eidenbenz' design was very distinct of the Pestalozzi note, the offset ground printing being very light, in blue with colored wavy lines. There is very little lettering, the denomination being expressed mainly by the large figure 20 left of center and four little figures in the corners. The intaglio printing is very light, including only the vignette surrounded by a few guilloches in purple and blue and the legends with some curved lines. The general impression is of a very pleasant, luminous note, easy to recognize and without any superfluous features.

The back design (fig. 167) shows a silver thistle, and the intaglio printing is much more important on the back than on the face. The

ground printing is made of purple and blue wavy lines with a moir effect, the value of the note being shown only once by a large figure 20. For symmetrical purposes, the Italian Bank's name is shown at the left and right border of the note. Series, numbers, date and signatures were added in black typographic printing. The note has a size of 155 x 85 mm.

The note was first issued on March 29th, 1956, with the following issue dates and series :

01.07.1954	1A - 4Z	10,000,000
07.07.1955	5A - 6Z	5,000,000
20.10.1955	7A - 8Z	5,000,000
05.07.1956	9A - 12Z	10,000,000
04.10.1957	13A - 14Z	5,000,000
18.12.1958	15A - 17Z	7,500,000
23.12.1959	18A - 21Z	10,000,000
22.12.1960	22A - 24Z	7,500,000
26.10.1961	25A - 32Z	20,000,000
28.03.1963	33A - 38Z	15,000,000
02.04.1964	39A - 42Z	10,000,000
21.01.1965	43A - 47Z	10,000,000
23.12.1965	48A - 49Z	5,000,000
01.01.1967	50A - 51Z	5,000,000
30.06.1967	52A - 55Z	10,000,000
15.05.1968	56A - 60Z	12,500,000
15.01.1969	61A - 66Z	15,000,000
05.01.1970	67A - 74Z	20,000,000
10.02.1971	75A - 80Z	15,000,000
24.01.1972	81A - 86Z	15,000,000
07.03.1973	87A - 96Z	25,000,000
07.02.1974	97A - 103Z	17,500,000
09.04.1976	104A - 105Z	5,000,000

TOTAL 272,5 million notes
not redeemed: 1,902,015 notes = 0,69 %

The note was withdrawn from circulation on May 1st, 1980 and was redeemable for twenty years until April 30th, 2000 and became valueless on May 1st, 2000.

The second note of the fifth issue to be released was the 10 francs note. The SNB first thought to have a note with no vignette at all, but decided later, when the Dufour note was finished, to have it also with a portrait to harmonize the issue. The Zurich poet and writer Gottfried Keller was chosen to adorn the note (fig. 168). Keller was born in Zürich

on July 19th, 1819. After he had been excluded from the school for Industry in Zurich, he learned painting with two artists. It was at the same time he started with his poetic activity. He tried in vain to perfect himself as a painter in Munich for two and a half years and came back to Zürich in November, 1842, where he became the longer the more active in his writing as well as in his political activity at the side of the Radicals. He became in 1868 the second secretary of the constitutional assembly and doctor philosophy *honoris causa* of the University of Zürich in 1869. He died in Zürich on July 15th, 1891.

The dominant colors of this note are maroon and violet on a background of light orange brownish lines. There is no multicolored central design as on the 20 francs note. The first proof is dated July 1st, 1954, which is the same date as the first "Dufour" note. However, the guilloche surrounding the portrait was purple and blue, while on the issued note, it is purple and violet, and the portrait is violet, while on the issued note it is purple. Also, the guilloche surrounding the federal cross at left was black and reddish brown, while it was modified to red and blue. So, the issued note was printed in lighter colors, the overall effect being more pleasant.

The back design shows a creeping avens, following the design of the 20 francs note (fig. 169). The ground printing is made of brownish and orange wavy lines with a moir effect. Series, numbers, date and signatures were added in black typographic printing. The note has a size of 137 x 75 mm.

The note was first issued on October 1st, 1956, in replacement of the 5 francs note "William Tell," with the following issue dates and series:

25.08.1955	1A - 4Z	10,000,000
20.10.1955	5A - 8Z	10,000,000
29.11.1956	9A - 12Z	10,000,000

18.12.1958	13A - 14Z	5,000,000
23.12.1959	15A - 16Z	5,000,000
22.12.1960	17A - 20Z	10,000,000
26.10.1961	21A - 28Z	20,000,000
28.03.1963	29A - 34Z	15,000,000
02.04.1964	35A - 38Z	10,000,000
21.01.1965	39A - 43Z	12,500,000
23.12.1965	44A - 46Z	7,500,000
01.01.1967	47A - 47Z	2,500,000
30.06.1967	48A - 51Z	10,000,000
15.05.1968	52A - 57Z	15,000,000
15.01.1969	58A - 63Z	15,000,000
05.01.1970	64A - 71Z	20,000,000
10.02.1971	72A - 75Z	10,000,000
24.01.1972	76A - 80Z	12,500,000
07.03.1973	81A - 89Z	22,500,000
07.02.1974	90A - 96Z	17,500,000
06.01.1977	97A - 100Z	5,000,000

TOTAL 240 million notes

not redeemed: 4,045,160 notes = 1.69 %

The note was withdrawn from circulation on May 1st, 1980 and was redeemable for twenty years until April 30th, 2000. On May 1st, it became valueless.

B) The Gauchat notes.

Pierre Gauchat (fig. 170) was born in Zürich on January 5th, 1902, the same year as Eidenbenz. He studied arts in Zürich and Munich, from 1916 - 1922 and did practice for one year at OF before he established his own workshop. He was teacher for drawing at the arts school in Zürich from 1926 until 1945 and was also teacher at the college. His works are naturalistic, and he made book covers and illustrations, posters, stamps, scenic designs and conceptions for exhibitions and festivals. He



stayed several times abroad, in Italy, France, North Africa and Egypt, where he died on February 2nd, 1956: he did never see the notes he designed in circulation.

The topic proposed by Gauchat for the 1000 francs note was a legendary scene of Swiss history, showing William Tell aiming at an apple put on top of the head of his son. However, it was considered not satisfying, and he was asked to look for something else, and so he made a sketch of the four trades: commerce, agriculture, industry and the arts. The problem now was to find some other ideas fitting with this design. He proposed then a Harvest scene for the 50 francs, the Fountain of Youth for the 100 and the Dance of Death for the 500. For the 1000 francs, the work went on, but the first proofs (fig. 171) were not satisfying, and OF was asked to change the guilloches below the portrait. Finally, five proofs were submitted with the date July 15th,

Fig. 170. Pierre Gauchat. Photo provided by SNB Archive collection.

1951 (fig. 172). The differences are in the colors (violet on green and blue underprint, or brownish-violet on ochre and pink ground printing), the figure being written as 1000 or 1000, with arabic or roman numeral 1. 200 samples of each of these specimens were sent for examination. However, the rather static design of the back (fig. 173) did not fit very well with the other designs, more dynamic, and so, Gauchat was asked to use the "Death" design for the 1000 francs note, the "Fountain of Youth" for the 500 francs, and to make another proposition for the 100 francs note. A traditional carnival scene was rejected, and finally, Gauchat proposed St. Martin parting his coat with a poor.

Gauchat's designs of the backs are like tapestry designs or frescoes and are very pleasant. The left hand quarter shows a large figure as background offset printing, with the bank's name in three languages overprinted on it. On the left border, the denomination figure is repeated five times, as well as on the right border of the face. The right quarter part of the face side shows a portrait related to the back topic, while the dominant figure in offset on the three quarters at left between the bank's name in three languages at top and the value, date and signatures at bottom permits even to people from abroad to see immediately the value of the note.

Originally, these notes were also thought to be reserve notes. However, when they were ready, it was decided to release them into circulation to replace the second issue. The notes offered better security features than the notes printed by Orell Füssli, and the paper, made by Portals Ltd., still didn't have a watermark, but it had a metallic thread embedded in it, a technique which was relatively recent, as it appeared first on English pound notes issued after WWII.



Fig. 171. 1,000 francs, Gauchat, first face proof. SNB Archive collection.



Fig. 172. 1,000 francs, Gauchat, face proof.
SNB Archive collection.



Fig. 172. 1,000 francs, Gauchat, face proof.
SNB Archive collection.

All notes of this issue were released on June 14th, 1957, although some of them have dates between 1954 and 1956. The SNB wanted to have a stock on hand sufficient to replace at once the notes of the second issue, in order to avoid to have too many different notes in circulation at a time. The numbering is with five digits, the last note of the serie having the number 100000, to be numbered specially. There are no replacement notes which could be identified as such, the misprinted notes being replaced by new notes renumbered with the same number as the replaced ones. For each serie, there are three possible signature combinations, the second one changing at random.

The 50 francs note, as we have seen, has on the back a scene of an apple harvest (fig. 174), with a mother suckling her baby on the left and a girl gathering apples at center

while a boy picks up apples from the ground at right, putting them in a bag. The engraved background is made of tiny letter sequence SNBNS, arranged in order to show horizontally and vertically the name of the SNB / BNS. The face shows the head of a little girl with a wreath of leaves and flowers (fig. 175). The intaglio printing is green, as it has been since the first issue for this denomination, while the offset printing is brownish orange, light green and greyish blue. Surrounding the large 50 on the back are many tiny Edelweiss and blue Gentians, the typical flowers of the Swiss Alps, while apples and crosses are surrounding the figure on the face side..

There were 17 printings, the first three by Waterlow & Sons and the remaining by Thomas de la Rue. Excepted the imprint, there is barely a difference visible between both printings, but a slight difference in

the color of the paper.

07.07.1955*	1A - 4Z	10,000,000
04.10.1957*	5A - 8Z	10,000,000
18.12.1958*	9A - 9K	1,000,000
04.05.1961	9L - 11Z	7,500,000
21.12.1961	12A - 14Z	7,500,000
28.03.1963	15A - 16Z	5,000,000
02.04.1964	17A - 18Z	5,000,000
21.01.1965	19A - 20Z	5,000,000
23.12.1965	21A - 22Z	5,000,000
30.06.1967	59A - 62Z	5,000,000
15.05.1968	25A - 26Z	5,000,000
15.01.1969	27A - 29Z	7,500,000
05.01.1970	30A - 32Z	7,500,000
10.02.1971	33A - 36Z	10,000,000
24.01.1972	37A - 39Z	7,500,000
07.03.1973	40A - 45Z	15,000,000
07.02.1974	46A - 48Z	7,500,000

TOTAL 120 million notes

not redeemed: 546,609 notes = 0,46 %

The 100 francs note was finally printed with St. Martin on the back (fig. 176). The armored knight, who lived in the 4th century, is shown



Fig. 174. 50 francs, Gauchat, back. SNB Archive collection.



Fig. 175. 50 francs, Gauchat, face. SNB Archive collection.

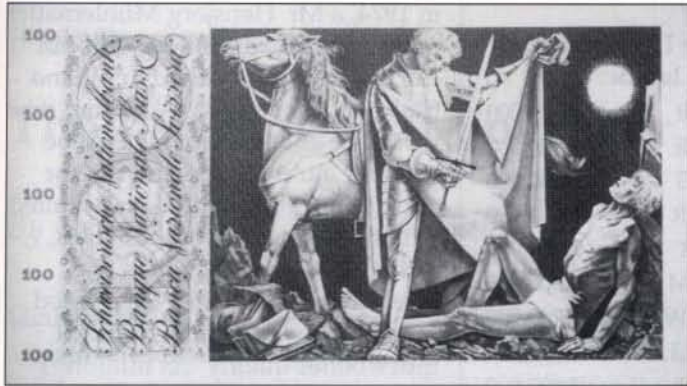


Fig. 176. 100 francs, Gauchat, back. SNB Archive collection.



Fig. 177. 100 francs, Gauchat, face. SNB Archive collection.

standing in front of his horse and dividing his cape with his sword, in aim to cover a poor man lying almost naked in the moonlight near Amiens in Gallia. He wears the federal cross on his armor, seven centuries before Switzerland was born. For this note, the engraved background is made of the sequence BNS, arranged in order to read SNB diagonally from upside down. The face shows the head of a little boy with a lamb, giving it an Edelweiss, the typical — and strictly protected! — Swiss flower (fig. 177). The intaglio printing is dark blue, the traditional color for this denomination, while the offset printing is ochre, red and greyish blue. The large figure 100 on the back is surrounded by tiny ochre armors, while crosses are surrounding the figure on the face side.

There were made 15 printings, all done by Thomas de la Rue :

25.10.1956	1A - 12Z	30,000,000
04.10.1957	13A - 20Z	20,000,000

18.12.1958	21A - 24Z	10,000,000
21.12.1961	25A - 32Z	20,000,000
28.03.1963	33A - 42Z	25,000,000
02.04.1964	43A - 46Z	10,000,000
21.01.1965	47A - 52Z	15,000,000
23.12.1965	53A - 54Z	5,000,000
01.01.1967	55A - 58Z	10,000,000
30.06.1967	59A - 62Z	10,000,000
15.01.1969	63A - 66Z	10,000,000
05.01.1970	67A - 74Z	20,000,000
10.02.1971	75A - 80Z	15,000,000
24.01.1972	81A - 90Z	25,000,000
07.03.1973	91A - 100Z	25,000,000

TOTAL 250 million notes
not redeemed: 660,723 notes = 0,26 %

The 500 francs note shows a scene of the legendary *Fountain of Youth* (fig. 178) : two old ladies are waiting at left while a third one is entering the fountain where a girl is cleaning her hair. At right, two young women are going away after leaving the fountain. At the left end of the fountain is a dry, mourning rose-bush, while at the right, a flourishing one symbolizes the renewal of

live. The face shows the head of a young woman looking in a mirror and is in relation to the back (fig. 179). The intaglio printing is again reddish brown, while the offset printing is olive green on light green and red (face) or red and blue. The large figure 500 on the back is surrounded by roses and crosses, while roses are surrounding the figure on the face side.

There were 15 printings, the first three made by Waterlow & Sons and the latter twelve by Thomas de la Rue. As for the 50 francs note, the only differences are the imprint and a slight difference in the color of the paper.

31.01.1957*	1A - 1M	1,200,000
04.10.1957*	1N - 1Z	1,300,000
18.12.1958*	2A - 2D	400,000
21.12.1961	2E - 2O	1,000,000
28.03.1963	2P - 2Y	1,000,000
02.04.1964	2Z - 3J	1,000,000
21.01.1965	3K - 3Z	1,600,000
01.01.1967	4A - 4N	1,300,000



Fig. 178. 500 francs, Gauchat, back. SNB Archive collection.



Fig. 179. 500 francs, Gauchat, face. SNB Archive collection.

15.05.1968	4O - 5F	1,800,000
15.01.1969	5G - 6A	2,000,000
05.01.1970	6B - 6V	2,000,000
10.02.1971	6W - 7Q	2,000,000
24.01.1972	7R - 8V	3,000,000
07.03.1973	8W - 11F	6,000,000
07.02.1974	11G - 12L	3,000,000

TOTAL 28.6 million notes

not redeemed: 44,862 notes = 0,16 %

The 1000 francs note shows the Dance of Death on the back (fig. 180). An angel closes the eyes of an elder seated on a rock at left, while the death with its scythe takes away a baby. At right, another veiled figure is dancing with a splendid young woman holding a lily in her hand, the eyes being closed as if she was dreaming. The engraved background is made of tiny letter sequence SNB, arranged in order to show diagonally from top to bottom BNS. The face shows the head of a woman holding a veil (fig. 181). The intaglio printing is violet, as for the second issue, while the offset printing on the face is light blue for the figure 1000 with olive, light green and greyish blue crosses and wavy lines, and cobalt blue for the numeral on the back, with light green, lilac and blue arrow-pierced

apples and lines.

There were made 13 printings, all done by Thomas de la Rue:

30.09.1954	1A - 1P	1,500,000
04.10.1957	1Q - 2E	1,500,000
18.12.1958	2F - 2G	200,000
22.12.1960	2H - 2R	1,000,000
21.12.1961	2S - 3B	1,000,000
28.03.1963	3C - 3M	1,000,000
21.01.1965	3N - 3W	1,000,000
01.01.1967	3X - 4G	1,000,000
05.01.1970	4H - 5B	2,000,000
10.02.1971	5C - 5W	2,000,000
24.01.1972	5X - 6R	2,000,000
01.10.1973	6S - 7W	3,000,000
07.02.1974	7X - 8R	2,000,000

TOTAL 19.2 million notes

not redeemed: 41,179 notes = 0,21 %

As for the Eidenbenz notes, the Gauchat notes were withdrawn from circulation on May 1st, 1980 and were redeemable for twenty years until April 30th, 2000. On May 1st, 2000, the value of the notes still outstanding, 244,332,610 francs, was given to the fund of non-insurable natural damages. This amount includes the Eidenbenz and the Gauchat notes as well as the 5 francs note "Tell."

It may be of interest to know that

in 1974, a Mr. Hansjörg Mühlematter, owner of a small printing office in Zürich, was approached in Milano (Italy) by a man who asked him if he would be able to print fakes to be used for a transaction and not for circulation. He accepted and printed a first edition of 100 francs notes, rather poorly made, which was refused by the Italians. He printed then, in Italy, a second edition of much better quality: six million francs, from which two millions had to be discarded. He was never paid for it, and was informed only later, when he met in May 2002 the former chief of the Swiss Office for Fight Against Counterfeiting (something like the Secret Service in the U.S.), Mr. Roger D'caillet, that nearly 4000 of his counterfeits had been confiscated between 1976 and 1981. This was certainly one important reason to replace the Gauchat notes from October 1976 until October 1979 by a new issue with better security standards, the 100 francs denomination being the first one to be released. Besides that, this was not the only interference of Mr. Mühlematter with the issue monopoly of the SNB, as we will see later.

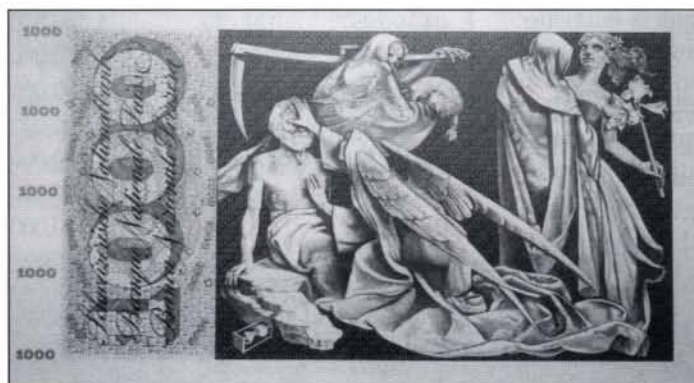


Fig. 180. 1,000 francs, Gauchat, back. SNB Archive collection.



Fig. 181. 1,000 francs, Gauchat, face. SNB Archive collection.

Book Announcement

The International Engraver's Line

By Gene Hessler, I.B.N.S. #1549

Limited edition

With most of the 700 illustrations in color, *The International Engraver's Line* is another feast for the eyes from the author. This 392-page compilation of the lives and work of world security engravers from the 1700s to the issuance of the Euro documents the era of hand engraving that is coming to an end. Computer programs are replacing these artists.

Mr. Hessler has spent over 15 years on this monumental achievement. He has been in touch with engravers from all over the world in an attempt to attribute their bank note work. Some elderly engravers have since passed on after they related personal information to the author about themselves, their colleagues and predecessors. This historic information in *The International Engraver's Line* cannot be found anywhere else. This is the definitive book on the subject.

Albrecht Dürer established line engraving as a genre in the 16th century. Later, this art form was adopted and perfected for bank notes, securities and postage stamps. The pages of this fascinating and colorful book are devoted to the lives and the work of the men and women throughout the world, except those in the United States, who have engraved and designed images on paper money that have been used to purchase trinkets and treasures. (Security artists who worked in America have been documented in *The Engraver's Line*, also available from the author for \$85.) In addition you will find engravers of postage stamps. Many of these miniature works of art, bank notes, listed by Pick numbers and postage stamps,

listed by Scott numbers have become treasures in the hands of collectors.

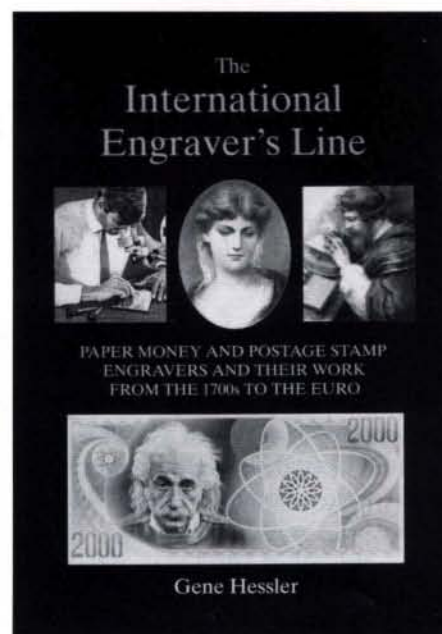
Many of the artists who are documented here, especially engravers of bank notes, have received no other recognition—anywhere. Their employers often forbade them to discuss their work in the “outside world.” British engraver Joseph Lawrence Keen said that accepting a position with a bank note company was like entering a monastery and surrendering one’s identity “as the iron door clanged behind you.” Mr. Hessler has penetrated those doors and now reveals what he uncovered.

In addition to issued bank notes you will see colorful essays, or unissued bank notes, for Brazil, Czechoslovakia, France, Ghana, Mauritania, the Netherlands and other countries.

In addition to the collector edition of *The International Engraver's Line*, but included in the 400 for U.S. distribution and 350 for the rest of the world, there is a premium edition of 100 copies, each is accompanied by eleven engraved works, ten of them signed by individual engravers.

One engraver accidentally signed the wrong notes that are included in all but number 100 of the premium edition. The first purchaser to identify this mistake and notify the author will receive \$50. With permission, the observant recipient’s name will be published in the numismatic press.

Collector Edition \$69, Premium Edition \$135, add \$4 postage for each, outside the U.S. add \$20. Payment in US funds: bank checks, money orders and personal checks drawn on U.S.-located banks. Order from Gene Hessler PO Box 31144, Cincinnati, OH 45231. For inquiries contact the



author: engraversline@aol.com.

Gene Hessler, past editor of *PAPER MONEY* is the author of four additional books (*The Engravers Line*; the *Comprehensive Catalog of U.S. Paper Money*; *U.S. Essay, Proof and Specimen Notes*; and *An Illustrated History of U.S. Loans, 1775-1898*. Each has received literary awards.) Mr. Hessler has written over 350 articles including columns for *Coin World* and the *Numismatist*. He served as curator for The Chase Manhattan Bank Money Museum and the St. Louis Mercantile Money Museum.

In addition to lecturing at the Smithsonian Institution, the American Numismatic Society, the American Numismatic Association and elsewhere, Mr. Hessler has acted as a consultant to museums including those of U.S. Federal Reserve Banks and the Banknote and Postage Stamp Museum in Japan.

Mr. Hessler, a retired musician has traveled the world and has performed with many of the most famous names in jazz and classical music. He is listed in various editions of *Who's Who in the Midwest*, *America* and *the World*, and has appeared on national television including two appearances on the NBC TODAY show.

Rachel Notes

A Tale Told by a "Trifle"

by Rachel Feller

When I went to Memphis this year, I wanted to find a treasure. Many of my columns get written about pieces I don't own or couldn't possibly own. Although it is still exciting to learn about a banknote's history, I really wanted to find something tangible that I could own and write about. Thus, I went to Memphis in search of such a note.

As my father and I wandered around the bourse floor, I noticed a display at a dealer's table. He had a picture of his grandfather and a note, and showed that he had received (in auction) a note that had been presented to his grandfather. Unfortunately, I don't know the name of the dealer, though others who were in attendance at Memphis may know of whom I am speaking. The note was on display, face down. On the back was a poem entitled, "The Confederate Note." I had never seen this poem before, so my father and I stopped and he showed it to me. The poem is credited to Sidney Alroy Jonas, who had edited the *Aberdeen Examiner* in Aberdeen, Mississippi before the war. I heard a variety of stories about how the first note was found. The most romantic is that the first was discovered in the pocket of a slain soldier.

Much of the South's downfall was, in the end, economic. While the Confederacy fought hard during battles, they could not overcome their lack of resources. The Confederate States lacked food, military supplies, and other supplies necessary for survival. The Confederacy also faced difficult inflation, making their money eventually useless.

The Confederacy printed seven issues of currency, with approval for an eighth. These notes, known as "Bluebacks," never received legal status. That being said, the people of the Confederacy were proud of having their own money. The value of the money slid from \$.95 to the dollar at initial issue to \$.33 to the dollar in 1863, down to 1.6 cents to the dollar in April, 1865, and finally reaching a ratio of 1200:1 by May of the same year. Although inflation gripped the Southern money, the people of the Confederacy continued to feel pride in their currency, right to the very end. The use of the money is a testament to Southern loyalty.

The words of the poem deal specifically with the money itself, and are quite moving. Here is the poem, which was written by hand or printed on many Confederate notes:

*Representing nothing on God's earth now,
And naught in the waters below it—
As a pledge of the nation that is dead and gone
Keep it, dear friend, and show it.*

*Show it to those who will lend an ear
To the tale that this paper can tell,
Of liberty born—of patriot's dream—
Of the storm-cradled nation that fell.*

*Too poor to possess the precious ores,
And too much of a stranger to borrow:
We issue to-day our promise to pay,
And hope to redeem on the morrow.*

*The days rolled on, and the weeks became years,
But our coffers were empty still,
Coin was so rare that the Treasury quaked
If a dollar should drop in the till.*

*But the faith that was in us was strong indeed
And our poverty well discerned,
And these little checks representing the pay
That our poor volunteers had earned.*

*We knew it had hardly a value in gold,
Yet as gold our soldiers received it;
It gazed in our eyes with a promise to pay,
And each patriot soldier believed it.*

*But our boys thought little of price or pay,
Or of bills that were then overdue;
We knew if it brought us our bread to-day,
'Twas the best our poor country could do.*

*Keep it, for it tells our history o'er,
From the birth of its dream to the last,
Modest, and born of the angel Hope,
Like the hope of success it passed.*

The poem very effectively captures both the hope and the disappointment of the South: "We knew it had hardly a value in gold,/Yet as gold our soldiers received it." Despite how insignificant the monetary value of the money was, its symbolic value was strong. At the start of the war, it represented independence from the North. As the money began to lose value, its use showed the strength and persistence of the South. By the end of the war, when fortunes were destroyed and people were destitute, the money represented the history of the war's



Face and back of CSA \$100 note that contains the poem *Representing Nothing on God's Earth Now*



struggles, dreams, and losses.

Jonas asks the reader to "Keep it, dear friend, and show it." Even as the war was drawing to a close, he saw the significance the money would have in the future. It serves as a tangible reminder of all that the South fought for and suffered. Other people latched on to this same idea, respecting the notes as "trifles" with a rich history. When my father told me these poems were fairly common, I was more moved than when I thought they were very different. It is a symbol of Southern



Mr. Austin M. Sheheen, Jr., sold me the CSA note with the poem.

patriotism that the people connected with this poem and wanted to keep the notes as a memory of the times that were lost.

I eventually found my own Confederate note with a poem on the back. I purchased it at A & O Auctions, from Austin M. Sheheen, Jr. His daughter, Amanda K. Sheheen, is the proprietor of A & O Auctions.

They had many notes with poems, but the note I chose is a \$100 note, issued October 15, 1862. The note has a train in the upper center, and a vignette of a girl carrying a bucket on her head in the lower left. The language on the note is

interesting. It says: "Six Months after the Ratification of a treaty of Peace between the Confederate States and the United States the CONFEDERATE STATES of AMERICA Will pay One Hundred Dollars to bearer with Interest at two cents per day." The notes were issued in Richmond, VA and signed "for Register" and "for Treasurer."

The back of the note was originally blank, but mine has the poem stamped vertically down it in red. The poem is introduced with these words:

"From Augusta (Ga.) Daily Press, March 20, 186?.

"The following lines were written on the back of a Confederate Treasury \$500 Note and found in Richmond, Va., after the Evacuation.

"In Memoriam:

"Respectfully Dedicated to the Holders of Confederate Treasury Notes"

The note also has, handwritten across the top, "found Mobile Mar. 16/6?," which tells me something of where the note was discovered and when.

Interestingly enough, the note also has two stamps:

(Red) INTEREST PAID TO...

(Blue) INTEREST PAID TO ?? IN JANUARY, 1865 AT AUGUSTA

Both of these suggest that the note was actually redeemed prior to the end of the war, though I'm not sure why there are two different stamps on it or why the bearer was permitted to exchange it while the war was still continuing (NOTE FROM THE EDITOR: THESE ARE ANNUAL INTEREST PAID STAMPS FOUND ON THESE INTEREST BEARING NOTES. THE STAMPS ARE KNOWN FOR MANY TOWNS ACROSS THE SOUTH AND ADD TO THE HISTORY OF THE NOTES).

This is the first Confederate piece I have owned or pursued. It leaves me with a lot of curiosity, as I don't know very much about Confederate currency (yet). As a first piece, however, it is very touching. I always speak to the significance of money, regardless of its value. This poem says just that—the money is only a “trifle,” but it is able to tell the Confederacy's “history o'er,/ From the birth of its dream to the last.”

The Short Snorter of President Herbert Hoover

Steve Feller I.B.N.S. # 4195

Herbert Hoover, thirty-first president of the United States, was one of those presidents who did better before and after he was president. In President Hoover's case he did much better. Known as “The Great Humanitarian” Herbert Hoover and his minions literally saved many millions of people from starvation during and after World War I and after World War II. While touring his presidential museum in West Branch, Iowa I came away with a deep appreciation for this truly great man. Unfortunately he is often associated with or even blamed for the depression of the 1930s; in fact he was a generous man much misunderstood by many.

Imagine my pleasant surprise when I saw the president's own short snorter from the post World War II period on display in the museum. It was described by the museum as “autographed currency from thirty-four nations Hoover visited during his 1946 famine survey and his economic survey the following year.”

A short snorter is a form of souvenir currency that soldiers brought back from their travels. It consists of autographed notes oftentimes held together by tape and made into a roll. Such is the case with the president's version; note the Hawaii note that terminates the roll. Many years ago a World War II veteran gave me the Hawaii note version of a short snorter shown below.



Short Snorter Given to the Author by a World War II Veteran

There are numerous webpages of these historical notes. These notes are beloved by thousands if not millions of second world war veterans. You will also learn of many different customs involving short snorters. An example is from the 357th fighter group: “A ‘short snorter’ was carried by pilots of the 357th FG. The US dollar was required during initial training with the 357th and if you did not have it with you in the bar, you brought a round for all present.”

Another example of its use is from 456th Bomber Group: “Here's another explanation from Fred Riley: The “Short Snorter” as I know it was a sort of drinking club. In order to join you would have to by a round of drinks for everyone in the club at the time. So in order to escape the expense I waited until one afternoon when the club was near empty. Excuse the language that follows but if you were in the club and another member slapped you on the back and asked if you were a “Short Snorter,” your



Short Snorter of President Herbert Hoover

response must be that "You bet your sweet ass I am" and you would have to have the bill to prove it! If you could not prove it you were obligated to buy the round! So the wise thing to do was wait until you caught someone, say dancing with the Colonels wife, or where he might be embarrassed to respond properly, and that way you managed free drinks. After being overseas I was in a Hollywood night club and Sophie Tucker was singing there so I asked for her autograph on my "Short Snorter" bill. (She agreed and asked for a pen, I did not have one so one of the civilian men at her table offered his pen. She signed, I thanked her, and not thinking, I put the pen into my pocket. The owner asked me to return it... I was very embarrassed, but I have her autograph. I too added a bill from every country we visited to my Short Snorter but alas I do not know what happened to the rest."

Fred Schwan has continued this concept with the now famous challenge coin of the festers.

Letters to the Editor —
Continued from page 4

Dear Editor,

The following notes did not appear in or were omitted from the list of notes engraved by Stanley Doubtfire in Vol. 44, No. 1. Please include in the next journal.

Bolivia

- P169 A. de Santa Cruz, 10,000 pesos.
- P170 Villaroel, 50,000 pesos.

Botswana

- P1 Man Milking Cow, 1 pula (back).
- P2 Workers, 2 pula (back).

Brazil

- P191A Liberty, 1 cruzeiro.
- P192 Dom Pedro I, 5 cruzeiros.

Brunei

- PNL Sultan Hassanah Bolkiah (1993, not used).

Canada

- P94, 97, & 100 Elizabeth II, \$2, \$20 & \$1000.

Cayman Islands

- P1-4 Elizabeth II, \$1-25.

Ceylon

- P77 & 78 Pres. Bandaranaike, 50 & 100 rupees.

Colombia

- P417 & 419 Simon Bolivar, 200 pesos.
- P418 Capitolio Nacional Bogota, 100 pesos (back).
- P428 Fr. Mutis, 200 pesos.

Costa Rica

- P249 National Theatre & Theatrical Mask, 500 colones (back).

Cuba

- P88 C. de Cespedes, 10 pesos.

Dominican Republic

- P118 Hydroelectric Dam, 5 pesos (back).
- P119 Mella, 10 pesos.
- P121 Catedral Primada de America, 50 pesos (back).

Sincerely,

Gene Hessler, I.B.N.S. #1549

Minutes of the meeting of the I.B.N.S. Executive Board

18 June 2005

Memphis

President Robert Brooks convened the meeting at 0732. Present were directors George Cuhaj, James Downey, Rachel Feller, Steve Feller, Clyde Reedy, Joel Shafer, Hans P. van Weeren, Dr. Ludek Vostal, Dr. Paul Walters, assistant secretary Brian Giese, treasurer Joseph Boling, assistant awards committee chair George Conrad, and members Harold Kroll, Al Hortmann, and Neil Shafer.

Clyde Reedy circulated a get-well card for Pete Rader, webmaster, who is hospitalized.

Attendees were introduced by President Brooks.

President Brooks announced that the minutes of the board meeting in Valkenburg, 10 April 2005, should be approved. Clyde Reedy inquired whether Jos Eijssermans had been included in the president's verbal thanks for arranging and setting up the Valkenburg meeting room (he was not mentioned in the published minutes). Brooks could not recall whether he had included Jos in his announcement of thanks at that time (i.e., whether the minutes had been reported accurately).

Reedy then stated that his agreement in Valkenburg pertaining to distribution of the bylaw revision proposal should be changed to reflect that he agreed to divide the proposal into sections for purposes of review and discussion, but did not intend that the proposals be adopted piecemeal at the next board meeting. Moved/seconded (Reedy/S Feller) to approve the Valkenburg minutes with Reedy's amendment. Passed.

Ian Gradon having resigned as a director, the board must appoint a new director in his slot. Moved/seconded (Reedy/Walters) to appoint Simon Biddlestone to replace Gradon. Passed.

On the subject of bylaw revisions, carried over from Valkenburg, the president called Paul Walters, the chair of the bylaws revision committee, to present the report. Walters announced that the report was identical to that distributed previously in e-mail, supplemented with a handout (distributed at this meeting) showing the division of the world into regions if the proposal to create regional directorships be adopted. Reedy passed out a sample fictitious ballot that was proposed to make the election committee's job as simple as possible (if dealing with a need to elect certain officers from within specified geographical regions). After discussion, moved by the committee (no second needed) that the bylaw proposal be adopted as presented. Passed unanimously. Brooks thanked the committee for their work.

Reedy observed that having been adopted, certain additional motions were now required to implement certain aspects of the new bylaws. First was the level of chapter membership for which the chair of a chapter will be an ex-officio member of the board. Moved/seconded (Reedy/Walters) to set that threshold at ten. Passed.

The next issue associated with the adoption of the new bylaws is how to bring regional directors on board. Moved/seconded (Reedy/Walters) that implementation of changes 6 and 7 and associated changes be introduced as part of the 2006 election, rather than trying to create regional directors in mid-term. Passed.

Boling delivered Evzen Sknouril's report to the board on moving the library, and his report of costs already expended. Vostal reported that movement of the library was not approved by the board in London; Boling reported that the cost (not to exceed 650 euros) was approved by president Brooks using his \$1000 discretionary authority. But additional costs (totaling approximately \$400) have been expended without approval of either the board or the president. S. Feller and Vostal feel that encouragement of such initiative should be encouraged — within reason expense. Moved/seconded (Reedy/Giese) that Vostal be confirmed as the director who will exercise executive board oversight over the European library (which is housed in his country of residence). Vostal said he would not like to be controlling finances, but would like to be involved in programs conducted by the European library. Passed with that sense of the board.

Moved/seconded (Reedy/van Weeren) to approve a E500 budget for the European library for the year ending June 2006. Expenses already incurred in setting up the library will be charged against that budget for this year. Passed.

The new I.B.N.S. membership data base was discussed. Peter Symes had submitted a report saying that at this time implementation of the new DB is not creating a problem. The secretaries are in touch and are getting the new software up and running successfully.

Boling distributed the treasurer's report for May 2005 (the 2004 annual report was distributed to all board members in January).

Auction report — auctioneer Brooks apologized for not having a report ready yet (as requested by the board in Valkenburg), but promised that it will be forthcoming shortly. Brooks addressed a suggestion that the auctions return to a semiannual timing. He says that production costs are so high that running two sales a year is not cost effective. Walters — do we want to consider dropping the auction? Is it a member service that is no longer needed, just as we stopped publishing paper money books when the commercial world caught up? We need more information and some analysis of member participation. We also need to establish a fixed schedule for the sales and announce it well ahead. For a given sale, for instance, we need data on the number of

lots listed, the number unsold, problems with delivery, and so forth. Walters wants someone familiar with the auction to make a report on the auction's function in the society. Reedy - It is an important membership service — other than the publications, it is the only service that most members see. The key question is, is it cost effective? How many members submit lots, how many buy, how many do both, what is the level of actual service to the membership? If it IS cost effective but is serving only 5% of the members, that's important information. Reedy suggested we delay further discussion until receipt of a report similar to those posited above. Brooks and Hunt will develop the data requested and submit it to the board for further consideration of the question of continuing to conduct sales.

Committee reports.

Young numismatist committee, from Rachel Feller. Nothing significant has happened since the last meeting.

Journal editor report, from Steve Feller — it has been an eventful year (moving the journal distribution point from Racine to Cedar Rapids). The current delay in mailing is due to startup problems in Cedar Rapids — both in I.B.N.S. workers and on the post office staff. After lengthy discussion, moved/seconded (Walters/Reedy) to allow an additional \$1000 (\$1500 total) per issue for student labor to prepare the mailings. Passed.

George Conrad gave the report of the awards committee for the 2005 literary awards (see the minutes of the general membership meeting). Boling gave a medals program report from Milt Blackburn. Moved/seconded (Reedy/Boling) to obtain dies for the I.B.N.S. service medal for not to exceed US\$700, but to defer production of medals. Passed.

Reedy and Steve Feller expressed their thanks to all the members of the Racine mailing committee for exceptional service to the society over many years.

Because the health of webmaster Peter Rader is shaky, VP Symes will be looking for another qualified webmaster.

Nominating committee for the 2006 election. President Brooks appointed Reedy chair and Vostal/Joel Shafer as members.

Appointment of the election committee (to be chaired by Clive Rice) was deferred to London 2005. Rice is requested to recruit the other members to be appointed there.

Moved/seconded (Reedy/R. Feller) to appoint Steve Feller as an assistant treasurer. This is needed so that he can receive an I.B.N.S. debit card to be used for paying mailing costs at the Cedar Rapids post office. Passed.

The sale of sets of membership labels to member dealers was discussed. Moved/seconded (Reedy/van Weeren) to make label sets available only on a case by case basis, to be approved by the board. Passed.

Moved/seconded (Reedy/Vostal) to allow Boling to vote the ANA ballot according to his knowledge of the candidates. Passed.

A discussion of the status of the libraries in the membership data base resulted in the following: the secretaries are instructed to insure that each I.B.N.S. library receives our mailings.

After discussion, moved/seconded (Reedy/S. Feller) to appoint James Downey as the I.B.N.S.'s legal counsel. Downey states that he will resign his seat as a director if so appointed. Passed. Brooks will notify Richard Herman that he has been replaced.

Downey tendered his resignation as a director, which the board accepted.

Moved/seconded (Reedy/Cuhaj) to appoint Tony Pisciotta to the board as a director vice Downey. Passed.

Reedy presented a resolution to allow e-mail correspondence to bear the same weight as written hard copy correspondence for the purposes of conducting I.B.N.S. business, to wit:

WHEREAS Article VI, Section 6 of the old bylaws, text unchanged, establishes the validity of the process of soliciting votes by electronic mail (e-mail) on an issue, AND whereas it likewise establishes the validity of the votes submitted via e-mail in response thereto, AND whereas Article 8, Section 8b [NEW] of the bylaws recently adopted calls for a written proposal be sent to and responded to by members of the board, but does not specify how such proposal is to be sent or responded to, AND whereas various and sundry other sections of the bylaws call or may call at some time in the future for written responses AND whereas the bylaws do not stipulate any special requirements for validation or authentication of responses or identity of respondents, AND whereas there is no forbidding superior statutory authority; THEREFORE BE IT RESOLVED THAT: On any matter referred to members of the executive board via mail, electronic or otherwise, for their consideration and response, an original e-mail response (or printed copy of said original e-mail response) sent from an e-mail address identifiable as that of the respondent, will be considered a valid authentic written response without further need for verification or validation of either the content of the response or identity of the respondent. Moved/seconded (Reedy/van Weeren) to adopt this resolution. Passed.

The meeting was adjourned at 0955.

Minutes taken and transcribed by Joseph E. Boling, treasurer

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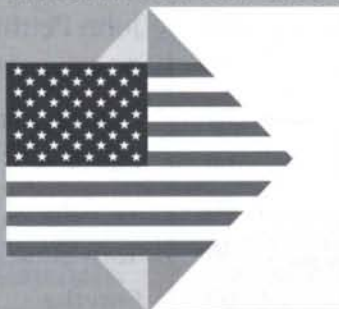


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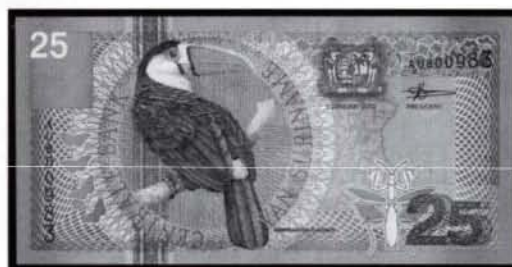
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